

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 3912.

SATURDAY, OCTOBER 18, 1902.

PRICE  
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REGISTERED AS A NEWSPAPER

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## LITERATURE

*Side-Walk Studies.* By Austin Dobson.  
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THESE reprints from various periodicals are in reality a fourth series of 'Eighteenth Century Vignettes,' though Mr. Austin Dobson does not call them so. His new title is meant, he says, to convey the remoteness of the majority of the papers from the glitter and bustle of the more frequented promenades of letters. It is scarcely necessary for a reviewer to insist upon the writer's skill in seizing and power of transmitting the charm of that quiet period of which he has such a sympathetically intimate knowledge.

The first vignette is that of Mistress Margaret or "Peg" Woffington, the sometime housekeeper of Garrick and stage-rival of Kitty Clive. In contradistinction to that memoir which has been pronounced more than half a romance—much more so, indeed, than Charles Reade's ostensible novel—Mr. Dobson modestly pretends to do no more than recapitulate the leading incidents of his subject's career as ascertained by her most recent biographers. But taking more particularly as his text the late Augustin Daly's privately printed volume, he gives us, if not a portrait, at least one of his most highly finished miniatures of the fascinating exponent of Sir Harry Wildair and Sylvia. Mr. Dobson is too conscientious a biographer not to caution his readers against a too ready acceptance of the story which makes the lovely Peggy begin her career on the tight rope with her future mistress Madame Violante, but he admits the obligations which she owed to that instructress, under whom she appeared in Dublin at the age of eleven, as the Polly of the Lilliputian players of 'The Beggar's Opera.' She made her *début* on the Brodingtonian stage at fifteen as Ophelia, a part which she was in a few years to play with Garrick as Hamlet. It was, however, in a very different rôle—that of Sylvia in 'The Recruiting Officer'—that she won her first

success; and though her range soon became no narrow one, the only Shakspearean character in which she was seen to any considerable advantage was the "half-breeches" part of Rosalind. It is piquant to find the spirited Kitty Clive condescending to enact Celia in the same play.

Mr. Dobson does not commit himself to a definite opinion on the supposed projected marriage with Garrick, who, he inclines to think, despite the "Lovely Peggy" verses, was actuated rather by professional than personal motives during the Bow Street and Southampton Street period. That the actor's dissatisfaction at her lavishness in dispensing his tea was not entirely unreasonable is made clear by a foot-note, which reminds us that the price of that article was then some twenty-four shillings the pound. Whatever may have been their earlier relations, they had ceased to have any but professional intercourse long before Garrick's marriage, and after that event there was a period of actual hostility.

There are two other biographical studies, besides the thoroughgoing investigation of 'Dr. Johnson's Haunts and Habitations' and the all-too-slight article upon the titled authors of the eighteenth century. 'Dear Mrs. Delany' is, however, little more than a filled-out newspaper article, and hardly enough to satisfy any one who really wishes to make the acquaintance of that typical *grande dame* of her century. On the other hand, he who would read a hitherto unwritten chapter in the life of Fielding must go to Mr. Dobson's account of the *Covent Garden Journal*.

In the second volume of 'Amelia' there had appeared the following advertisement:

"All Persons who intend to take in THE COVENT GARDEN JOURNAL, which will be certainly published on Saturday, the 4<sup>th</sup> of January next, Price 3<sup>d</sup>, are desired to send their Names, and Places of Abode, to the above Office, opposite Cecil Street, in the Strand. And the said Paper will then be delivered at their Houses."

Mr. Dobson conjectures, probably enough, that the immediate objects of the paper were in the first place the promotion of the novelist's Universal Register Office, and in the second the placing on record of the more important cases which came before him in the Bow Street court where he presided. As an editor Fielding was neither skilful nor successful, and his paper, having from a bi-weekly been reduced to a weekly appearance, was in being altogether only about nine months of the year 1752. But the enterprise would be memorable if only for two things: Fielding's defence of his derided masterpiece 'Amelia' and his attack upon those demoralizing spectacles, public executions. In a minor degree it was also noteworthy as having provoked Smollett to write an "indescribably coarse and hopelessly rancorous" pamphlet. Fielding protested that he could not reply effectually with a broadsword to blunderbusses loaded with ragged bullets; but his rival Richardson thought that he had been over-matched in his own way.

'Amelia' had been pronounced by the beaux and fine ladies to be "very sad stuff," and much ribaldry had been excited by the accident to the heroine's nose, which, it was alleged, the author had neglected to repair.

Richardson, in writing to one of his lady worshippers, avers that "Amelia, even to her noselessness, is again his first wife" (the accident to the novelist's own spouse seems, at any rate, to have been satisfactorily remedied); and Johnson spoke of "that vile broken nose, never cured." Fielding, to meet objections, not only inserted a paragraph in his paper, but also removed any ambiguity by making additions to the book. In the general defence which he makes of the whole work through the medium of a mock trial of his child before Mr. Counsellor Town for dulness, he pleads that he

"bestowed a more than ordinary Pains in her Education; in which, I will venture to affirm, I followed the Rules of all those who are acknowledged to have writ best on the Subject; and if her Conduct be fairly examined, she will be found to deviate very little from the strictest Observation of all those Rules."

Having stated that Virgil was the particular model he had followed for this piece of his work, he deprecates the rancour with which it had been treated, and winds up with a pathetic refusal "at present to make any Defence." He will compromise the matter by a solemn declaration that he "will trouble the World no more with any Children of mine by the same Muse."

This recognition of the uselessness of pleading before a tribunal which refused to listen was interpreted as being Fielding's confession of having overwritten himself by the head of the sentimental school of fiction, who admits having read "but the first volume" of his rival's work. There are many other things in the *Covent Garden Journal* which throw light upon the personality of the failing author; but before parting with him here we cannot resist quoting the deliverance which was the result of his experience as a magistrate:—

"The real Fact at present is, that instead of making the gallows an Object of Terror, our Executions contribute to make it an object of contempt in the Eye of a Malefactor; and we sacrifice the Lives of Men, not for the Reformation, but the Diversion of the Populace."

This episode of the last days of Fielding, with the sidelights which it throws upon Richardson and Smollett, would by itself suffice to make the volume of permanent value; and the same may be said of the paper which presents an exhaustive account of the various London abodes and places of refreshment and amusement frequented by Johnson, whose house in Gough Square is one of the four illustrations. Not less excellent are the elaborate topographical studies concerned with old St. James's Park and the banks of the Thames between Fulham and Chiswick. The latter, written some years back, has been brought up to date by a note at the end, and is illustrated by a map as well as by a picture of the happily well-preserved house of Hogarth with its ancient mulberry tree. Of the remaining items of the collection those treating of 'The Vicar of Wakefield' and its illustrators, and of the Dutch poet Cats ("Vader Cats"), best known by the engravings which adorn his works, have naturally an artistic rather than a literary interest; but here Hogarth's biographer is, as we should expect, as much at home as elsewhere. 'The Story of the Spectator' is an altogether admirable

résumé of a perennially interesting subject, in which justice is done to the elaborating genius of Addison without prejudice to Steele's claims to the initiative of an epoch-making departure in periodical literature. This, at least, is surely not a "Side-Walk." The subject of the quotations in 'The Compleat Angler,' on the other hand, is off the beaten track; indeed, not within the author's own particular plot of ground. Walton, like most modern writers, was not always particular about verifying his quotations, but, when he did consult his authorities, was accurate enough. Perhaps we should pick out the graceful little essay called 'Chinese Shadows' as the most characteristic of its author among all these studies; but we prefer not to distil its charm by quotation.

*The Strength of the People.* By Helen Bosanquet. (Macmillan & Co.)

MRS. BOSANQUET ranks amongst the five or six living writers who have earned the right to be heard upon social questions; and this attempt to lay down a consistent scheme of social economics should be welcome to all familiar with the vaguer and more disjointed contributions of her previous essays. Here is the elaboration of a very definite position, maintained aggressively with vehemence and ability. Those who differ most will not regret such a clear exposition of their opponent's case.

The strength of the people is character—character especially as created and modified through the tyranny of interest. "All economic problems are ultimately ethical"; the hammering at mere questions of environment or circumstance is largely misdirected labour: "seek first the kingdom of God" (which Mrs. Bosanquet interprets as the perfection of the individual character) still remains as the lesson for all would-be social reformers. This character is mainly distinguished by independence; the family is the unit towards the preservation of which all efforts should be directed; and the economic independence of the individual family should be the goal of all social endeavour. How this can be achieved Mrs. Bosanquet demonstrates from the famous Chalmers experiment in Glasgow; how it can be destroyed by misdirected sentiment she can illustrate from the lamentable records of the old Poor Law. To this as ultimate test she brings all present-day social movements, denouncing the clamour for Old-Age Pensions, the feeding and clothing of school children, the gussy and misdirected efforts of so-called charity, the policy of out-relief in Poor Law administration, all alike as tending to undermine the fundamental principle of family stability. For the future she would advocate the continuance of a system which since 1834, when, through the abolition of the old Poor Law, "the people received back their life into their own hands," has created a new England for the working-classes. She discerns a steady development towards independence, a continually increasing average income, a "glory slowly growing on the shade," and she pleads for the continuance of such a process undisturbed by the application of ill-considered panaceas of old-age pensions or Socialistic legislation.

Build up character, create a popular Church, cut off all out-relief, stem the flow of corrupting charity, leave the poor alone to work out their own salvation, and, in the opinion of this vigorous advocate, you will be marching steadily towards the Golden Age.

It cannot be denied that there is much in such a view of the industrial problem. That the strength of the people rests fundamentally on individual character, that without wide interests, dignity, and moral worth no salvation for the working-classes is possible, and that no economic reconstruction or transformed environment can be of any importance except as influencing this good will, which is the sole absolute good—these are truths of which continually we need to be reminded. But in the application, and especially in its somewhat paradoxical methods of minimizing the influence of surroundings, this work leaves an impression of an emphasis upon but one side of a problem. "Man makes his circumstance," the author asserts. Interests will somehow find their satisfaction; ultimately the slum is inhabited by those who acquiesce in it, the garden and the pleasant home will be secured by those who persistently seek for them. You are blind, but so was Milton. You are deaf, but so was Beethoven. Mrs. Bosanquet here and in all her treatment of social problems cuts her lines too hard and too deep. Over against the individual with his interests she sets the material which he can bend to his will. She fails to realize the astonishing mobility and pliancy of this interested mind, the fundamental power of circumstance to select by infinite minute modifications from competing interests those most congruous to itself. A little psychology is needed to correct the economic fallacy. The poor are not divided, *e.g.*, into those who acquiesce in the slum and those who at all costs resist. These are at either end of the series; but between are infinite gradations, a scale which cramped housing, imperfect sanitation, and the degenerating influences of the city are shifting steadily towards a lower level, as these encourage the free growth of certain interests and impede the development of others. The poor cannot be sorted as by energetic classifiers into "men who care for libraries," "men who cannot inhabit decent dwellings," "men who are completely independent," and so on. In the lower ranks of industry, environment and character form a vicious circle; that the few can escape is no guarantee that the remainder have only themselves to blame for failing to follow their example. The circle must be broken somewhere; and the fact that it can be assailed with success on the side of character is no reason for neglecting or despising the efforts of those who approach it on the side of environment. So also on the question of circumstance: Mrs. Bosanquet is compelled to stray almost into paradox in order to demonstrate her contention that each man is responsible for his own conditions. The labourer with seven children on eighteen shillings a week is in poverty; but that, she asserts, is no claim on our sympathy, for he has chosen an early marriage and a succession of children, and must abide by the result. Over against his dismal fate she elevates for our admiration the "young fellow who waited till he had got into a good position

and saved a little money." This is to burke the real question. The neglected factor of the problem is just this: that the labourer in marrying early and multiplying his offspring is pursuing a course not merely of reckless indulgence, but also of fundamental economic soundness. At twenty he is earning his maximum wage, at forty-five he will be past secure work; the sternest economic gospel of individual salvation could but urge him to marry young and to rear children during his period of maximum wage who will support him in his declining years. And yet there remains this deplorable fact, as Mr. Booth and Mr. Rowntree have alike demonstrated: that during the period when these children are being raised, when their interests are unfolding and their bodies and minds most need development, such a family will invariably sink below the line of poverty. This may be, as Mrs. Bosanquet declares, an arbitrarily chosen standard; but to those familiar with the life of great cities it will represent a limit below which healthful and illuminated experience will be hazardous if not impossible. These and many other considerations limit the enthusiasm which Mrs. Bosanquet's roseate picture would otherwise evoke. She is gazing at the problem from a certain standpoint; and she is drawing clear-cut lines through a medium which is in fact continuous. "There are no degrees in independence," she asserts in one place, "though there are in dependence." This is a distinction more suitable to a case-paper of the Charity Organization Society than to the variegated panorama of real life, with a process continuous from a borrowed sixpence or assistance for a children's holiday to complete economic collapse. Nor will the final withdrawal of out-relief, which bulks much larger in Mrs. Bosanquet's pages than in the actual life of the mass of the poor, constitute an economic millennium. The fact is that the author has been a doughty combatant against quack remedies, pernicious sentiment, and that alternation of complete indifference with a sudden sentimentalism which is the record of Society's past treatment of the problem of the broken classes. Such a course has coloured her whole outlook upon the economic problem. As a complete survey this work needs modifying and supplementing, but there is much in it with which all honest reformers will agree. That the poor alone can really help the poor, that the ultimate test of any specific measure is its influence upon the preservation of the family, that the children are the most fruitful subject of effort, and that little good can be effected without a complete reform in the methods of modern charity: these contentions, here energetically demonstrated, can never be too strongly emphasized.

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THIS interesting book may be particularly commended to those whose affairs have brought them into touch with colonial life, or who contemplate connecting themselves in any way with the great Commonwealth of the Pacific. With regard to the literary quality of the work little need be said. It is written throughout in plain, unaffected English, and contains no offensive blemishes



of any sort. It is not literary at all, but it is documentary, and full of real human interest. It is written in the best kind of high spirits, those of a man who has lived long and variously, and holds still that life is sweet and a merry thing. Youth and enthusiasm are always pleasing, but the youthful enthusiasm of a man who can look back across half a century of stirring, active life in far places is delightful and inspiring. And this is what gives Mr. Kennedy's work its value and its charm.

The book has a misleading title. It is in truth a story of adventures in Queensland during that colony's early days; a story of adventures, be it said, which is also a record of facts, since the author invents no conscious romance, but, instead, provides a long and connected string of his own diverting experiences. Incidentally, it is true, there are glimpses of that extremely useful pioneer service, the Native Mounted Police. But this is merely because our author served as an officer in that contingent during his residence in Queensland. As to the formation, constitution, and history of the native police, Mr. Kennedy has nothing to say. We become familiar with his own particular "boys," the native policemen of the station to which he was appointed, and that is all. But, with the wealth of other information and incident that is put before us, it would be ungracious to look for further detail in any given direction, and, indeed, one does not desire it.

The volume includes some interesting illustrations from photographs, and two very entertaining reproductions of pen-and-ink drawings by the late Sir Frank Lockwood, showing considerable skill in drawing and a notable gift of humour. One of these represents a truculent-looking Maori, armed with a pepper-pot and a bag of salt, in full cry after a highly respectable old gentleman of the sort one sees racing to catch his train at a suburban station. This was produced as the result of a casual remark made by the author to Sir Frank, to the effect that the Maoris were now quite civilized. The sketch is called "An interesting result of civilization among the Maoris." The other, a very comic sketch, represents a howling aboriginal in full war-paint in the act of dancing up to a weeping and terror-smitten white man, who leans in palsied fear against a tree. Below we read: "Edward also got on so well with the natives." The two sketches form a delightful reminiscence of a highly gifted man.

The author's recollections of primitive festivities in Port Denison, when the "river mob" of young squatters would come into the town for a "flutter," form diverting reading, and will stir the blood of the most lymphatic amongst returned colonists. They represent faithfully the strange, free atmosphere, partly nautical, partly bucolic, and wholly pioneering, which is even now to be felt as soon as one leaves cities behind and comes into touch with bush townships in Australia.

"On the first night each man would arm himself with an empty bottle and rattle it down the weatherboards of any house that was handy, in perfect time to the chorus of some popular bush ditty. This sounded like the rolling of many

drums, and was highly thought of—by the performers."

And what was the favourite song? No untravelled man would guess, yet it is a song which, to-day as then, comes home to the heart of the sailor, the wanderer, the adventurer, all over the world:—

Oh, Shanandoah, I love your daughter!  
with a bottle chorus:—

Hooray, the rolling river!

And so on, for at least sixteen verses, with endless scope for further impromptus. But apart from Mohock merriment, some heroic work has been done to this old refrain. Sinking ships have been kept afloat to this tune; ship fires have been extinguished by its aid, and weary men's hearts have been lightened by the swing of its rhythm, when the lives of hundreds depended upon their continued exertion. Some of the verses may seem to our elaborate civilization a little silly, such as this variant on "John Peel":—

D'ye ken how sherry and gin agree,

With a dash of rum, 35 O.P.;

D'ye ken how it is, when ye mix all three,

That your eyes they are weak in the morning?

But by readers who have been privileged to hear it booming forth from the throats of mounted men galloping through the bush by moonlight—perchance to have sung it—Mr. Kennedy's quotation will be accepted gratefully. He deserves thanks also for his use of such good old expressions as "manavilins," a naval and colonial term for the hundred and one oddments that pertain to primitive journeying; and "bange," which is pure colonial for a sleep, by day or by night, provided that it is the sleep that a physically weary man takes eagerly, thirstily, because he needs it and has come by the opportunity.

Young Englishmen who pride themselves upon their deportment in park and hunting-field should study Mr. Kennedy's account of how a friend of his "rarefied" the "Squeegee heifer" and won his wager to mount and ride successfully wild cattle. Buck-jumpers and the taming of them form another subject that is well handled in this volume. "Slim Jim's" fight on the steamer was a stirring feat of pugilism, and is fittingly described. The author supplies most interesting accounts of every kind of sport, of native trackers and their work, of the recovery of men bushed, of fights with natives, of scouting, exploring, and many other exciting features of pioneer life in a sub-tropical country; and all, exclusively, from his own experience. Many passages merit quotation, such as the description of the funny little French naturalist who had been informed that natives were shot in order that their skins might be used in the making of stock-whips, and who offered money for a good specimen skin for his collection; but space is limited, and one extract, which has some bearing upon an event so recent as the war in South Africa, must suffice.

It seems that an Australian native tracker named Billy (there are an extraordinary number of aborigines who bear that interesting name, by the way) was attached to one of our regiments in the Transvaal, and that upon a certain occasion a group of English officers united in chaffing the man, and openly expressing their contempt for his powers. In fact, they believed that he

had no powers. An Australian officer, hearing this, offered a wager that he would convince the sceptical Englishmen, and the wager was at once taken up. Accordingly, Billy was confined in a guard-house, and five English officers, two afoot and three on horseback, set out at different hours and in different directions. After a long interval Billy was released and instructed to follow up each track in turn, and to be prepared to report upon all five that night. Night arrived, and Billy with it. The English officers drew out their note-books, and Billy was told to proceed:—

"The tracker, first stating that the men had chosen their various routes over all the hard and rocky ground of the neighbouring veldt, then proceeded to draw five lines in the sand, and descanted on each track; those of the mounted men he had followed at a run..... described how one had got off his horse and lighted his pipe, producing the half-burnt match to prove it. Another had been thrown by his mount putting its foot into a hole whilst going at a canter; the horse had then bolted, and the rider had caught it within a mile; whilst a third had got off his horse and walked into the shade of some trees, and, having tied up his charger, had climbed one of these, presumably to get a view, as there was neither 'possum nor sugar-bag in it, said Billy. The footmen had given a little more trouble, especially one man, whom the boy described as a 'silly fellow,' because he had gone in his socks, had cut his foot at one point, and gone lame for the rest of the journey; a piece of fluff from a sock was brought back as one proof, and the officer at once admitted the incident to be true.....The officers were thoroughly convinced, and willingly handed over their bets."

The reviewer would just add that he has seen natives perform equally dexterous work over a trail three days old.

*English Men of Letters.—Tennyson.* By Sir Alfred Lyall, K.C.B. (Macmillan & Co.)  
*Alfred, Lord Tennyson: Works.* (Same publishers.)

It was right, of course, that Tennyson should be added to this series, though so much has been already written about him that it is difficult now to say anything new. Within the last year or two an older critic in Mr. Lang and a younger in Mr. Stephen Gwynn have produced brief books, to mention no other work on the subject. Now Sir Alfred Lyall, with a smaller allowance of pages than either, attempts the same business, and is, we should say, *spatiis inclusis iniquis*. Some recent additions to the "English Men of Letters" have been suspiciously brilliant; this volume is in a more old-fashioned style, sound and solid on the whole, laudably free from the exaggerations and indiscretions which seem to be the favourite means of appealing to a modern audience. Sir Alfred has a dry humour to which he might have given freer play, and his prose distils pleasant reminiscences of the best reading, a quality rarer than it used to be. But we think that he has not done enough with his space, or not done the best thing. His aim has been, he says, "to combine a short biography of Tennyson with a running commentary on his poems, as they illustrate his intellectual habit and the circumstances of his life."

Now all who read this book are likely to know Tennyson fairly well. Therefore the



many pages spent in descriptions and paraphrase of the poems might have been better occupied with the discussion of such pertinent matters as the poet's fine classical scholarship, his wonderfully accurate knowledge of nature, and the style, which, like Virgil's, has had many followers, from Alexander Smith to Mr. Kipling; which seems likely to be what Milton's English, with all its supreme qualities, was not, a *gradus ad Parnassum* for future poets.

Opening with Taine's theory of artist and environment, the author follows up general currents and feelings of the day throughout, a course which leaves him little room for adequate discussion as to the detail of æsthetic criticism on this poem and that. What makes a thing poetry, apart from the views of life and teaching it exhibits—this is surely an important inquiry. Now most moderns neglect principles and generalities, and devote too much space to such details, so Sir Alfred's work will seem to them a little dull and disappointing. Is he a little hurried towards the end? We have read more books on Tennyson than we care to think about, but we do not remember one which left the exquisite verses 'To Virgil' without a word of commendation.

We proceed to mention some points which have struck us in the course of our survey. The view of the early criticisms by "crusty Christopher" and others is eminently sound. Posterity should recognize that if they were savage they were often "just beasts," on Tennyson's own showing, since he altered for the better things to which they objected.

As to 'Locksley Hall' and 'Guinevere,' we have parted from the views of an earlier generation. Sir Alfred finds 'Locksley Hall' "steeped in the quintessence of modern sentiment." In this view he is in a minority, we think. We find it nowadays oppressively early Victorian; the attitude of the man to the woman is intolerable; he is a patronizing prig who throws his superiority about. Similarly, as Mr. Lang concedes, Arthur lectures Guinevere too much. Our present critic merely says:—

"The old Celtic romance treats Guinevere with indulgence and pity, for it is a tale of unhappy love. In Tennyson's *Idyll* the tone and management of the situation have been carefully adjusted to the ethical sentiment of the present time."

We do not agree that it represents that sentiment; we note, with surprise, that Arthur's pitilessly lengthy sermon includes the assurance that his wife will know in heaven that

I am thy husband—not a smaller soul.

No modern gentleman could say this, though it would be possible in the heroic vein of "Sum pius Æneas," which is usually in our own day confined to professional cricketers who write their reminiscences in retirement. Tennyson has bungled his Arthur between the ancient and the modern conception of manhood in its relations to self-advertisement and the other sex.

On the other hand, the writer does not share, we are glad to find, the growing tendency to depreciate 'In Memoriam.' We quote his estimate as a fair example of his writing, and the tendency to paraphrase which we have mentioned above:—

"In this noble poem—on the whole Tennyson's masterpiece—all natural things that catch

his eye or ear remind him, by contrast or sympathy, of his bereavement, and interpret his personal emotion. Many of us know how the whole world seems changed and discoloured by some calamitous shock; and here the vivid sensibility of the poet reflects and illustrates this state of mind by figures, emblems, and solemn meditations. He is impelled by his own passionate grief to dwell upon the contrast between irremediable human suffering and the calm aspect of inanimate nature, between the short and sorrowful days of man and the long procession of ages. From the misgivings and perplexities, the tendency to lose heart, engendered by a sense of being environed by forces that are blind and relentless, he finds his ultimate escape in the conviction that God and nature cannot be at strife, that friends will meet and know each other again hereafter, and that somehow good will be the final goal of ill. His sure and never-failing mastery of poetic diction, gained by practice and severe discipline, carries him through this long monotone with a high and even flight; the four lines are fitted into each stanza without flaws, in singular harmony; the sections are complete in writing, measure, and balance."

Astonishingly elaborate the reader who returns to 'In Memoriam' must find it, but also astonishingly high and even in language. There is but one line,

For he will see them on to-night,

which strikes one as having a thought too much of "das gemeine" about it, and perhaps this is hypercritical suggestion. But as a matter of fact the technique of the poem is not "without flaws." The bridal epilogue makes "I" rhyme with "joy," "phase" with "race," "on" with "one."

Sir Alfred has an excellent page on the scientific aspect of 'In Memoriam,' the gulf between Wordsworth and Tennyson, the careful cruelty of nature which makes students of her like Masterlinck sad rather than blithe. But here, as elsewhere, he seems to us too cautious to put his views with proper force.

As for the Wellington Ode, it is one of the great things of the kind in the language, though the critics of the day derided it. Here we are sure that the moderns are right; we commit ourselves further than the timid comment that

"it is probably the best poem on a national event that has ever been struck off by a Laureate under the sudden impatient spur of the moment; remembering that for a poet of established reputation this kind of improvisation is a serious ordeal."

We are doubtful about the grammar of this last word or two, but its truth has been forced on us pretty often.

In mentioning the volume entitled 'Tennysonian,' Sir Alfred refers to the question of Tennyson's borrowings, or parallels with earlier poets, but lays no stress on it. We repeat, after giving years of study to the point, that Tennyson's debt in this way is unusually large, but, of course, no discredit to him, as some stupidly affirm. Rather would we say with a friend recently lost that appropriate things are meant to be appropriated. When we read in 'In Memoriam,'

Let darkness keep her raven gloss,

it is an added pleasure to recall the great and still, we think, neglected master who wrote of "smoothing the raven down of darkness till it smild." And we may say that we are not inclined to exaggerate such

coincidences, for we have seen innocent parallels (if the phrase be tolerable) which no court of justice would believe, and we are not set on making a reputation, public or private, by the display of our reading.

Throughout Sir Alfred is fully alive to the excessively pictorial side of Tennyson, which led him to accumulate rather than select details. He says well of the ballad of 'The Defence of Lucknow':—

"Here is abundance of fiery animation, but also too many descriptive particulars; and as the whole poem is composed in this manner, it resembles a vivid narration of events in pictorial prose. Such work hardly lies within the compass of the poetic artist, whose business it is to simplify and concentrate the general impression; and though the Defence of Lucknow is full of energy and ardour, one must pass upon it the criticism that the canvas is overcrowded and the verse too hurried and vehement for the ballad or for the lyric of heroism, which is best when it gives a single tragic situation in clear outline."

We may mention in view of a new edition one or two trifles which might receive attention. "Old Fitz" is spelt both "Fitzgerald" and "FitzGerald"; the two even occur together on p. 52. "Tennysonia" is printed twice for "Tennysonian" in the text, though the index has it right; "meaning" should be "meaning" (p. 35). There is a wrong word in a well-known line of Shakespeare on p. 73. When the writer says that 'The Cenci' "never appeared on the boards" he forgets a rendering of fairly recent times.

A good specimen of the admirable work of Messrs. Macmillan is their edition of the 'Works' of Tennyson in the well-known green covers. We have used this book constantly for years, and never found a misprint in it. We now have it reduced more than one-half in size with the same number of pages—a miracle due to thin paper—and clad in green leather backed by a charming design in gold. The many who read Tennyson ought to be delighted with so compact and tasteful an edition.

#### *On Principles and Methods in Latin Syntax.*

By E. P. Morris. Yale Bicentennial Publications. (Arnold.)

It is excusable to imagine that the present is a period of comparative stagnation among English philologists. In the book before us there is a remarkable absence of the names of English scholars, while Germans, Frenchmen, and Americans seem to hold the field of achievement during the last fifty years. Mr. W. M. Lindsay, we believe, is the sole champion of English Latin scholarship mentioned in these pages. If our assumption be correct, this suggestive book should be very stimulating to our young scholars in search of a line of investigation. It would be a happy thing if some not only of the classical Fellows of our universities, but also of the assistant masters in our public schools would seriously set themselves to explore several of the avenues down which Mr. Morris affords us a first glimpse in his book. Unpromising and somewhat stiff reading at the outset, mainly owing to want of concrete examples, these pages gradually increase in interest as the foundations of our traditional syntax are steadily and surely sapped.

It is not often that we find scholars deliberately stopping to take a survey of method during the preceding century and trying to get a clear view of the true line of advance for the future. This is what Mr. Morris successfully does for us in the sphere of Latin syntax. During the last generation syntax has won its way out of service to classical philology, and has become an independent science, working for its own ends; it has got free from the logical conceptions which formed the basis of its earlier schemes of classification, such as the division of subordinate clauses into those of time, purpose, condition, and so on. Lange was the founder of modern historical syntax, Draeger and Kühner having been the last of the logical grammarians, while Georg Curtius influenced later grammar in the sphere of comparative morphology with his over-worked theory of agglutination.

The tendency for psychological concepts to supplant logical ideas is the tendency of to-day. In the field of the moods a new epoch was marked by Delbrück's 'Conjunctiv und Optativ' (1871), which made the point that "all subordinating function is acquired." America has produced many followers of this school, among them being Greenough, Hale, Bennett, and Elmer. The search, as before, is still for a *Grundbegriff*, a fundamental meaning; but whereas at the beginning of the nineteenth century this was sought in logical definition, and later, under the influence of Bopp and Curtius, by analysis of inflected forms into their (often imaginary) significant elements, now, with Delbrück for guide, it is sought in psychological definition. Meanwhile, two or three not unimportant movements have had some influence in the field of philology—notably, phonetic science, general linguistics, and semantics. Etymology, morphology, phonology—such has been the shift of the centre of interest; and phonology affects syntax at least by taking interest from the theories of agglutination and fixing it instead on such principles as those summarized in Paul's 'Prinzipien der Sprachgeschichte.' From linguistics syntax adopts some principles; for instance, two laid down by Gutzjahr-Probst: (1) that a particle may start from a variety of applications and uses, not from some single fundamental meaning, and that the process to be studied is a movement toward precision, not away from it; and (2) that a conjunction or particle acquires its meaning from the sentence, not the sentence from the conjunction. From Ries's 'Was ist Syntax?' (1894) comes the valuable hint that as single words are studied with reference both to their form (morphology) and their meaning (semasiology), so groupings of words should be studied with reference to their structure (formal syntax) and their meaning (functional syntax). Yet, though these principles have risen clearly above the horizon, eminent specialists seem to think that the present would be well employed in marking time, and men like H. Blase, Schmalz, and Wölfflin (editor of the *Archiv für lateinische Lexicographie*) are determined to rest satisfied at present with recorded and unconnected observations. In brief, the last quarter of a century has, syntactically, been marked by healthy variety, but Delbrück undoubtedly dominates it. But this period, argues Mr.

Morris, is coming to its end. The search for a *Grundbegriff* is after all only a survival of the earlier metaphysical method, and belongs to the earlier and looser period of the study of origins. While this may be set aside in the future, the valuable contributions of the closing epoch are its introduction of the psychological method and the emphasis laid on the historical method. The conditions of future advance are dissatisfaction with vague work and contentment with the simpler methods of description and statistics. Our pioneers will have to set themselves to discover and illustrate the psychological phenomena underlying the grouping of words. Progress will be hastened if we are sure of the fundamental principles of syntax. Mr. Morris proceeds to illustrate this in a chapter on the grouping of concepts. Those concepts which find expression in combinations of words are the special province of syntax. We must trace the mental processes which precede, accompany, and follow the utterance of a group of words, and there are three successive stages: "first, the group-concept is analyzed into a group of concepts with their connecting relations; second, the group in its analyzed form is clearly held in mind while the associated words are uttered; third, the group of concepts immediately begins to fade back into its unanalyzed form."

Mr. Morris tries in the body of his book to illustrate some of the ways in which these general characteristics of thought-structure are repeated in sentence-structure. He deals first with the means of expressing relation, which, apart from the musical elements of speech—tone, pause, &c.—are inflection, single words, and groupings of words. As to inflections, he justly urges that imaginative theories as to their origin in prehistoric times can only be misleading. The fact is that Latin inflection is highly unsystematic, although school grammar, which for the purposes of teaching naturally emphasizes what there is of system, is apt to produce the reverse impression. System is conspicuously absent both in form and meaning, and the irregularity was probably greater in earlier times, before a long process of assimilation, both of function and form, had produced the results with which we are familiar. The "social contract" fallacy has not yet been finally and effectively banished from the sphere of syntax—we want a true explanation of the origin of inflections, but we may be sure that they were not invented for the purpose. Our explanation will have to be worked out in the direct study of actual forms, not in the study of inferential forms of a remote period. Now the influence of word-meaning on inflection is a very strong defining influence that has been underrated or even ignored. Thus the suffix *-eus* is said to denote material. But the meaning of *ligneus*, *aureus*, *ferreus*, is determined mainly by *lignum*, *aurum*, *ferrum*. Again, the ablative of military accompaniment is an ablative of manner defined by the military meaning of the nouns *copiis*, *milite*, *exercitu*, &c. These instances serve to show that it is the process of adaptation which must be studied if we are to get further light. In the same way the context is another defining influence, especially if "context" be taken to include

"all the circumstances attending the speech the occasion which called it forth, the relation of the speaker to the hearer, the emotional tone, the nature of the general topic of conversation."

Thus, the presence of *potius* and of some other comparatives is favourable to potential uses of the subjunctive, and adverbs of time often greatly influence the tense-force (e.g., *jamdudum* with the present). It is only when the object is known that *purpureus* carries a definite suggestion. So it is obvious that to find out exactly the nature and history of inflection an elaborate analysis of the context is necessary. Here Mr. Morris turns to what is virtually virgin soil. Going on to deal with the expression of relation by single words, he suggests that there is much work to be done in tracing more accurately the steps by which prepositions acquired their meanings in the process of use, or by which the conjunctive with *ut* came to express purpose. Little has been done since Delbrück on this latter theme; at present we want to accumulate observations on the conjunctions and subordinate clauses.

And yet again on the subject of parataxis we ought to accumulate material; theorizing, here as elsewhere, has outrun knowledge. Scholars seeking work might do worse than make complete collections of facts bearing on parataxis from Plautus, or Cicero's and Pliny's 'Letters.' Meanwhile we may be sure that *volo abeas* is not for *volo ut abeas*; the structure certainly grew up independently of conjunctions. In such cases the prefixed verb is chronologically the later, being prefixed as an interpretation of the sentence. "Strictly it would be more accurate to say that *quin* or *quominus* 'takes' certain leading verbs than to say that the leading verb 'takes' a *quin* or a *quominus* clause." An interesting chapter on subordinating conjunctions in Latin shows, what even schoolboys must have often felt, the unsatisfactory nature of the confusing and inaccurate functional division of clauses. A better classification would be by the introducing word—that is, a formal classification. Mr. Morris argues that, on the whole, form is superior to function as a principle of classification. We cannot here follow the steps of the argument, but the gist of the matter is that the present ends of syntax are psychological interpretation and historical explanation, and that to neither of these is functional classification adapted. Classification by syntactical form certainly has its disadvantages, but, as Mr. Morris well says,

"it is possible to write of a *Gaius primus est qui* clause with the expectation that the reader will know what the object under discussion is, but a 'Determining [Relative] Clause of the Developed Type' is a kind of thing about which two scholars might write at some length only to find in the end that they had been talking of two different objects."

We may safely concede this much to Mr. Morris:—

"Pursued into minute details, guided by a general knowledge of the nature of the problem, classification by form is the most useful tool of the syntactical investigator."

We are not, however, so sanguine as he is that the received method of presenting



syntactical facts in schools will speedily be superseded.

#### NEW NOVELS.

*The Maid-at-Arms.* By R. W. Chambers. (Constable & Co.)

READERS of 'Cardigan,' Mr. Chambers's last published novel, will not have forgotten the proof that it gave of the author's true and intimate feeling for romance. The present is not so fine a story, but it deals with a similar atmosphere, and, though less completely successful, betrays the same genuine feeling, the same workmanlike respect for the highest traditions of written romance, that distinguished 'Cardigan.' Mr. Chambers has a very pretty gift of romantic expression; he turns a phrase remarkably well, and knows how to put the true ring of story, as apart from mere description or analysis, into a sentence. The romantic phrase is at present his very useful servant. In all courtesy, the reviewer would caution him against a tendency upon the servant's part to usurp a master's rights. Let him refer to the sentences containing the words "faint disgust" upon p. 61, and again upon p. 63 of this story, and ask himself seriously whether in these and similar passages of his latest work he shows the full and masterly control of his tools which a good craftsman should at all times have. But let it be understood that the author's work is in the main so meritorious that its blemishes would be hailed with relief, as indicating good craftsmanship, if one happened upon them in one of the many shapeless and consistently feeble novels which are being issued daily. Sir Lupus, Sir George Ormond, and the hero and heroine of this story are all admirably drawn, and many of the minor figures are also well realized. Walter Butler is not wholly convincing, and the Campbells and McDonalds are somewhat shadowy, but the book is free from the wooden puppets of fiction. "Neither can we veil our history, nor soften our legends," says the author, in a preface dated "Broadalbin, May 26th, 1902." "Romance alone can justify a theme inspired by truth; for Romance is more vital than history, which, after all, is but the fleshless skeleton of Romance." That is big talk, and not very wise talk, but perusal of the stirring narrative that follows will make the reader tolerant enough to swallow it.

*Felix.* By Robert Hichens. (Methuen & Co.)

AN author who has acquired the power of saying what he wishes to say agreeably and with precision may count upon his public pretty confidently, and Mr. Hichens has become something of a proficient in this art. Readers who care for style will rarely find any reason to be dissatisfied with his writing, and will frequently discover a decided flavour in it; it is not great, but it is very neat and clever, and refreshingly free from affectation and mannerisms of all kinds. His latest novel is an exceedingly able and interesting piece of work. Felix, the hero, whose fortunes we follow for three critical years, is an ardent, imaginative youth, who has enthusiastically studied the works of Balzac and based upon them his conception

of the men and women with whom he comes in contact, but who is still wholly ignorant of actual life; he goes to London, and there receives the discipline of experience. His intimacy with a certain society lady introduces what must be regarded as the most prominent theme in the book. What that theme is it would be scarcely fair to disclose; it is a disagreeable one, but Mr. Hichens has certainly made out of it a pathological study of great power, and though many readers will feel repelled by it—we ourselves confess to so feeling—yet it must be admitted that his treatment of it is legitimate enough. Fortunately the novel is not entirely occupied with this ugly subject; there are, especially in the early pages, some pretty and natural scenes, and we may note the entertaining account of Samuel Carrington and his school of journalism. Should that character be permitted to use the split infinitive?

*The Founding of Fortunes.* By Jane Barlow. (Methuen & Co.)

THERE is no falling off in Miss Barlow's masterly delineations of Irish peasant life. They still display the sympathy, the humour, and especially the intimate knowledge which make her work even more acceptable to Irish than to English readers. Who but a native of Ireland, for example, can fully appreciate the bewildered disappointment of the self-made millionaire when he finds that his "sound Protestant principles" are considered rather vulgar in English aristocratic society, and realizes his mistake in "not making his debut as the last of an ancient Irish Catholic line"? The said millionaire, Timothy Galvin, whose "fortune" is appropriately "founded" by a peculiarly heartless theft, is, like Dickens's diabolical characters, too consistent a villain to be altogether natural. The popular revival preacher also, who touts for patients for his brother's private asylum with apparent indifference as to whether they are really insane, seems to belong to a past era of fiction. Hammer, on the other hand, the dreamy, self-centred student, who suddenly feels himself called to the difficult post of an Irish reforming landlord, and finds his happiness there, is entirely modern, though he rather lacks vitality. We are allowed to hope much from his exertions on behalf of the peasantry, and we gladly welcome such a gleam of light. Hopefulness is a rare state of feeling in connexion with Irish work.

*Bylow Hill.* By G. W. Cable. (Hodder & Stoughton.)

ARTHUR, having cut out Leonard, not very chivalrously, becomes a prey to jealousy and to something oddly like remorse. Ultimately he goes off his head and dies, and Leonard marries the widow. It is impossible to say that such a story is not true to life, but it does not afford a happy opportunity for the delicate pathos of the author of 'Madame Delphine.' The little book seems to be an experiment in a sort of story of local interest which is at present in favour in America, dealing with a few characters in a restricted area. Mr. Cable has been more

successful in the South than he is here in New England.

*Such as have Erred.* By Ella MacMahon. (Hutchinson & Co.)

MISS MACMAHON knows the characteristics of her native country well, and the studies of her fellow-countrymen are as a whole so carefully drawn that we must forgive her some amount of partiality. Scrope Cuthfort was no doubt actuated by the highest principles when he refused to divorce the woman who called herself his wife, but, judging by the ordinary standard of good manners, one may wonder that he should have permitted, if not encouraged, a young girl to fall in love with him, and, reciprocating her passion, have detailed to her very innocent ears his not too reputable story. They were both young and both Irish, however, and in spite of her natural shrinking from such matters, Honor remained faithful to her lover until the offensive obstacle in the path of their happiness was removed. There are some good Irish types in the story, both of the Protestant upper class and of the Catholic peasantry. Apart from a spirited hunting scene on the Campagna, the picture of life in Rome is naturally less successful than that in the Emerald Isle. Indeed, some of the most striking elements in modern Roman society are entirely omitted.

*By Dulvercombe Water: a Love Story of 1685.* By Harold Vallings. (Macmillan & Co.)

THE Monmouth Rebellion, with its terrible sequel at the Bloody Assize, is here made the occasion for an interesting and exciting love story, with a faint reminiscence of the crowning self-sacrifice of Dickens's Sydney Carton. The West-Country hero, however, does not lose his life while personating his unworthy half-brother, although he is ready to do so, is actually condemned for high treason by Judge Jeffreys, and only narrowly escapes the gallows. The judge's cupidity is shown as having outdone his zeal on behalf of his royal master, and so the heroine, aided by a parson for whom we have a great liking, is able to work to the desired end. It is an excellent story, pleasantly told.

*A Speckled Bird.* By Augusta Evans Wilson. (Hutchinson & Co.)

"WERE it possible to probe the recesses of cerebration by some psychological process as searching as the Roentgen ray, many strange beliefs would be dragged from secret chambers sedulously guarded, where mental fetiches are worshipped." This is a specimen of the way in which much of 'A Speckled Bird' is written. The story is, indeed, one of exaggeration no less notable than the manner of its telling, the characters being mostly the stock actors of sensational melodrama with but little of novelty in their grouping. We believe that the author has gained a wide popularity in America with her earlier books. Her latest strikes us as very unreal, for it is difficult to believe that woman and man could behave as Eglah and her husband are made to do. Much of the subsidiary romance, too, is such sentimentality as appeals chiefly to the unthinking.



*A Pleasant Rogue.* By Leslie Keith. (Hurst & Blackett.)

THOUGH Philip Crawford is the rogue of the title, and responsible for most of the action of the piece, it is rather in two good female characters that the interest of this story will be found. Betty Bannister, the cheery, innocent, yet shrewd and most energetic of enthusiastic young brides, is the main instrument in restoring to happiness her friend, the lady whose husband has been spirited away by Philip's false counsel, and whom Philip is endeavouring to constrain to marriage with himself. Betty's strategy and courage, her true intuitions with regard to Edith's foes, and her happy relations with the rather bluntness of young athlete who adores her make her a pleasant picture to contemplate. An excellent foil is provided in the cynical elderly widow, Mrs. Wilmington, who is perpetually throwing cold water on Betty's ardour, but cannot help both appreciating and liking her. Mrs. Wilmington's conversation, and especially her attitude to Mr. Slope, the vicar, provide relief to a story which has many tragic elements. The extreme weakness of Lady Pleydell's character detracts to some extent from our interest in her misfortunes, but there is plenty of good reading in the book.

*My Lady Joanna.* By Evelyn Everett-Green. (Nisbet & Co.)

THE childhood of Joanna, daughter of Edward I., and her successive marriages to Gilbert, Earl of Gloucester, and Sir Ralph de Monthermer are here described in language which seems to us not, as it is styled on the title-page, "modern English," but a jumble of phrases taken haphazard from the vocabularies of the last three or four centuries. The book is neither better nor worse than the majority of those "historical novels" which pour in on us like a flood. Some of the incidents are well enough imagined, and, save for the above-mentioned confusion of language, not badly related.

*The Wooing of Esther Gray.* By Louis Tracy. (Pearson.)

MR. LOUIS TRACY'S tale of a strike is one of a kind which can always count upon a public, and to that public it will appeal very strongly. It is a version of the old story of the extraordinarily cultured and beautiful mill-hand, who, after displaying her many virtues through a certain number of pages, marries her employer. Very naturally she turns out to be the daughter of a long-lost American millionaire, who has in earlier days fled from England for an imaginary murder. In these pages we gain an insight into the manners of the wealthier classes which would certainly amaze them were they to read the book, but the public for whom 'The Wooing of Esther Gray' is written is not likely to be over-critical on this point. Such a work cannot, of course, be very seriously criticized, but Mr. Tracy writes grammatically, for which one may be thankful. He also pours out a full measure of thrilling adventure, so that the book may be expected to fulfil the desires both of author and publisher.

#### CLASSICAL PHILOLOGY.

*Scriptorum Classicorum Bibliotheca Oxoniensis.—Homeri Opera.* Recognoverunt brevisque adnotatione critica instruxerunt David B. Monro et Thomas W. Allen. 2 vols. (Oxford, Clarendon Press.)—The text of Homer could hardly have fallen into better hands. Dr. Monro, as our readers are aware, has lately shown his mastery of the Homeric question in his edition of the latter half of the *Odyssey*, and his 'Homeric Grammar' needs no praise. Mr. Allen is a specialist in Greek manuscripts, and has given special study to those of Homer. Their apparatus criticus consists of about a hundred and thirty MSS., more than a hundred of which have been fully or partially collated for this edition; the various readings of the old scholars; and the papyrus fragments, which have been more fully used for this edition than for any other, unless, perhaps, Mr. Leaf's *Iliad*. In the preface Dr. Monro discusses the chief textual questions. He concludes that our MSS. are derived from an older tradition than that of Aristarchus; and his text aims not at reproducing the original form in which the poem was composed, but that of the fifth century B.C. Hence, although he has in some cases adopted forms which, from linguistic or epigraphical evidence, are known to be correct, although not recorded in the MSS. (e.g., ἦος, ῥῆος, ἐθέλωμι, and similar subjunctives, τεθνηώς for τεθνεώς, στήωσι, ἐκπα), he has not restored the digamma, nor the double letter in ἐδδαισεν, and other such forms which would have been justifiable. In examining the critical notes we see that quotations from the ancient grammarians are freely added, and all the chief papyrus variants. Mr. Leaf's citations from the papyri are sometimes more numerous, but we do not think the Oxford text errs in omitting some of them. On the whole, this is an excellent text, one of the best of the series.

*Onomasticon Taciteum.* Composuit Philippus Fabia. (Paris, Fontemoing.)—The compiler of this most useful work is already well known to Latin scholars for his labour in connexion with the writings of Tacitus, and particularly for an excellent monograph on the sources from which that historian drew his information. The volume before us is a valuable supplement to the 'Lexicon Taciteum' of Gerber and Greef (now, after many years, nearing completion), from which names of persons and places are excluded. All earlier indexes of the proper names which appear in Tacitus are not only defective, but also contain numerous errors. We have not been able to detect a single omission in M. Fabia's 'Onomasticon.' He has naturally been assisted a good deal by the 'Prosopographia Imperii Romani' of Klebs, Dessau, and De Rohden, but he has also been able here and there to make additions to it. An important feature of the work is that every passage in which a name occurs is quoted either in full or at sufficient length to embrace all the facts concerning the name which it conveys. Those who consult the book will often be saved the trouble of referring to the full text of Tacitus. The constructors of indexes to ancient authors are always harassed by having to deal with differences of readings. M. Fabia has treated difficulties of the kind in a manner of which there can be no reason to complain. Long discussions of textual problems would be out of place in such a work, and also long enumerations of solutions which have been proposed. Some foot-notes are given, in which a few leading authorities are regularly quoted, while reference to others is made here and there. These notes are mainly drawn from Orelli's edition of Tacitus as recast by Andresen. In nearly every instance where the tradition of the text has seemed to scholars of repute to labour

under suspicion the attention of the reader is drawn to the fact. But a few hard passages have been passed by in silence; for example, 'Ann.,' xii. c. 65 (quoted on p. 463), where the words "si Nero imperaret" have caused qualms to several commentators. There are also a few places in which a conjectural reading has been printed without warning, as 'Ann.,' iii. 31, given on p. 326. On the whole, the notes of M. Fabia reflect the present tendency of commentators on Tacitus to make needless alterations in the text. Many corrections have been introduced in order to reconcile it with facts that can be ascertained from other sources. But Tacitus was careless about details. The Manlius (or Mallius) whose army suffered defeat at the hands of the Gauls in 104 B.C. was doubtless named Gnaeus, not Marcus, as Tacitus names him in 'Germ.,' c. 37. But a writer who could confuse the two daughters of Antonius the triumvir and Octavia, the sister of Augustus, as Tacitus admittedly did, might easily mistake the *prænomen* of this Manlius. Nor is it worth while to correct an error in a statement about Nero's age in 'Ann.,' xii. c. 25, even though Tacitus shows elsewhere a knowledge of the truth.

*Lexicon Græcicum Suppletorium et Dialecticum.* H. van Herwerden. (Leyden, Sijthoff.)—In a stout imperial octavo volume of near a thousand pages the veteran Utrecht professor has set down what he considers the most important additions to our knowledge of Greek which have accrued during the past fruitful decade. His work seems to express a tendency felt generally throughout the world of Hellenic scholarship. The Greeks are bringing out at Athens a translation of our meritorious Liddell and Scott, with the addition of words and forms derived from recent inscriptions and papyri. Similarly, we see advertised from Göttingen a completely revised edition of Passow, brought up to date by Dr. Wm. Crönert, a young scholar well known for his zeal and research. This book of Prof. van Herwerden outruns them by a year or so in time; but will he win in the race? At the recent bicentenary of the Berlin Academy there were discussions and preparations for producing a Greek thesaurus on the same scale as the Latin colossus which is in progress, and of which early numbers have already appeared. But the Greek thesaurus of the twentieth century will take many years to accomplish, though in the end it will probably illustrate the obscure line of the tragic poet *νικᾷ δ' ὁ πρῶτος, καὶ τελευτᾷτος δρᾶμῶν*.

The fact is that the current dictionaries, of which Liddell and Scott is the best, and a very important stage in the progress of Hellenic studies, are all becoming antiquated. When the last edition of Liddell and Scott was called for, Scott was dead, and Liddell an old man with more than enough to do. We blame the publishers for not having invited the universities to send them what notes and improvements had been made by students of Greek throughout the country. There was hardly a scholar who had not marked and added to his copy and who would not gladly have contributed. This precaution being neglected, and only some small American help acquired, the eighth edition was a late-born offspring, ill nurtured. On classical texts it was still useful, but authors like Polybius or Diodorus received scant consideration, and the newer inscriptions were well-nigh ignored. Yet no amount of care could have made that or any other lexicon adequate after the vast accretions since 1890. The new papyri alone have added hundreds of words to the vocabulary—many of them, especially in the Petrie collections, being no jargon, but good classical words. The many excavations in Greek lands have added scores of dialectic forms, which have been published in monographs and illustrated in

special grammars. The Greek language, commonly classed as a dead language, and supposed by older scholars the best for school training, because its domain was complete and definite and its grammar crystallized, has been growing and expanding more than any living tongue. To keep pace with this expansion is the professed object of the present and all the promised dictionaries. The veteran author, who has hurried the publication of his work "veritus ne in media opera mors necopinantem opprimeret," is well aware of the provisional and incomplete character of the result, and makes a full confession in his preface of its necessary shortcomings. Nevertheless we do feel compelled to complain that neither he nor his younger collaborators have taken the pains to ransack (*excutere*) some of the important works which they quote, and which are provided with complete indexes. He says he has included among the proper names admitted the non-Attic names of months. Why, then, while some Egyptian and Macedonian months are given, are Ἀθύρ, Θώοθ, Λάσιος, Περίτιος, Ὑπερβερεῖος omitted? Why is the form Πάνεμος rejected, while the forms Μέχειρ, Πάχων (for Μέχιρ, Πάχων) are ignored? All this shows a superficial reading of the Petrie papyri, which are acknowledged the most important of all the newer sources on the early Greek of Egypt. Thus the technical Μάχμοι, ἐλεφαντήγος, ἀνταναρπείσθαι (Oxford papyrus), αἰρεῖσις (school) are missing. Nor is it true that in papyri generally *i falso adscriptum*. We doubt if there be three cases in the whole volumes of the Petrie papyri. We notice further that under ἀνθρώπος we should have been told that it is now proved to have been used as a proper name (cf. our Mann), also that συγγένης does not occur as a title of nobility in Egypt till the fourth Ptolemy (at earliest). Under ἔρρωμαι it should have been noted that ἔρρωσο is only used to inferiors or intimates, εὐρύχει to superiors—an observation first due to Prof. Mahaffy, with corresponding formulæ at the opening of letters added by Prof. Wilcken. These criticisms, made almost at random from the index of the Petrie papyri, might be greatly increased by comparing the later publications. Of course, completeness could not have been expected; but the fair question to ask is this, Are the omissions such as might fairly be excused? As regards the well-known work cited, we think not. But it would be unjust not to add our warm appreciation of the many good things we have found in the volume. Each letter begins with a list of its uses as an abbreviation, which is most useful, though we gravely doubt whether the papyrus sign for year (L) is an L, and we should have added ~ and ˘ as ordinary signs for περίστι and for πόλις under Π, though strangely enough the oval form is universal in the former and very common in the latter sigle. There are many grammatical points of interest, and not a few good emendations of the authors cited, and there is a long list in the preface of the sources wherein we may find large additions to our school Greek. The zeal to do his utmost for his favourite study, even in his declining years, is a noble feature in a scholar, and one which will distinguish the true man from the mere professional teacher. For these high qualities, and for the large help he has given in promoting Greek scholarship, Prof. van Herwerden deserves our sincere gratitude and admiration.

*Vocabulaire Étymologique de la Langue Grecque et de la Langue Latine.* Par D. Laurent et G. Hartmann. (Paris, Delagrave.)—Survivals are interesting in proportion as they exhibit few or no touches of modern alteration, consequently these lists of etymologies suffer by some indebtedness to MM. Bréal and Vanček. Had the compilers limited

their researches to Taillefer, Blignières, and other etymologists whose works were issued in the first half of the nineteenth century the work before us would have conveyed a more attractive impression of hoar antiquity without appearing appreciably less scientific. Although the study of language has not yet attained to the status of a science, and will probably never justify the pretensions of some of its devotees by becoming an exact science, still during the last generation considerable advances have been made towards scientific classification. Phonetic change in particular has been found to be so much more subject to general rules than the older etymologists imagined that there has been much unprofitable assertion of inviolable phonetic laws; yet in this department of their study MM. Laurent and Hartmann absolutely ignore recent developments. For instance, akin to the Sanskrit root *kvar* ("à l'origine ghvar") are "δρῆχος (par inversion)" and Lat. *arcus*. The process by which *τερέβινθος* is evolved from the "√dhap=frapper" and *τέρμινθος* from the "√dhrap=frapper," with the assumption of *dhap* for *dhrap*, ought to be explained, as we are in doubt whether *μ* is supposed to represent *p* or *b* or *bh*, or whether one of the letters has vanished before the *μ*. To the root *dhrap*, "par. aff. 'dhrup, perte de l'aspiration 'trup,'" are also referred *τρίβω*, *θλίβω*, *τάφρος*, *τρήνη*, *τρυνάω*, and the Lat. "trabs" and "tribus." Here semasiological considerations are as much disregarded as phonetic. The derivations of "repens" and "rivalis" from one of the roots "var," and *χείρ* and *ἀλίσκομαι* from "√har," and the connexion of "aper" with "ebur," are specimens taken at random of the kind of method pursued and of the worthlessness of the results. By such unscrupulous treatment any word is susceptible of an explanation as good or as bad as that given for any other word, so that omissions are inexcusable. Yet we miss *ἀέξω*, *ἀέχης*, *ἀήσυρος*, *αἰγίλις*, *αἰγλή*, *ἀίσθω*, *καῖρος*, *κίκαλα*, *κανθήλια*, *κάπετος*, *καπυρός*, *κάρχαρος*, *κασωρίς*, *κατηγής*, *κάχρυς*, *κ.τ.λ.*, Lat. "fermentum," "friguttio," "fulica," "futilis," "rica," &c. If "rivalis" = "rival" be not "rivalis," the adjective of "rivus," it is more likely to be connected with "ringor," "rixa," than to be derived from any root which meant "separation." Much inconvenience and confusion are caused by writing *a* for the *e*, *i* roots, *e*, *o* roots, and *o*, *ō* roots as well as for the *a*, *ā* roots, also by writing *k*, *g*, *gh* for the front palatal mutes and the velar and the labio-velar, and by inserting the initial Sanskrit aspirates between the corresponding unaspirated mutes followed by *a* and the same followed by *i*. Some correct derivations which have become unpopular are to be found here, though not always arrived at by the right path. For example, *πίεζω* is connected with Lat. "pinso"; *τέλος* = "end" with "√tar." We can admit, for the sake of argument, that *r* does not become *l* in ethnic times, seeing that there are so many instances of synonymous pairs of very early roots which only differ by one having *l* in place of *r* that the existence of a form with *r* warrants the assumption that there was an early fellow form with *l*—e.g., *τέρμα* and Lat. "terminus" are evidence for an early root *tel* from which to deduce *τέλος*. Again, *κίκυς* is correctly equated with Lat. "queo," but both are erroneously referred to a "√gha=aller." With these words we may also connect *ποιέω*, as the English "make" is connected with words meaning "strength," "power," and *δύναμαι* = "am able," with Goth. "taujan" = "do," Lat. "bonus" for "duonus" = "good," earlier "able," "strong" (cf. "imbe-cillus" for "inducillus"). We cannot pass over the astounding suggestion that *βάζω* came from "√buk."

It is possible that *βάζω* is akin to *γογγύζω* with some degradation of meaning and to the Sanskrit root "gunj." One of the omissions, *καίννμαι* (*κέκασμαι*, *κέκαδμαι*), seems to be connected with the Sanskrit roots "chan," "chand" = "delight," the present with the simple "chan," the perfect with the extended "chand."

#### SHORT STORIES.

*Natives of Milton.* By R. Murray Gilchrist. (Grant Richards.)—The Peak country has served as a background for scenes of rustic life less frequently than some other characteristic parts of England, possibly because the dialect, closely allied as it is to that of Lancashire, is exceedingly difficult to convey, and for the uninitiated to understand. The author of this little volume has, however, succeeded in making his characters very fairly intelligible, and at the same time in impressing upon us his intimate knowledge of their mysterious tongue. "The short and simple annals of the poor"—and these are particularly short and simple—are apt to bear a family resemblance to one another in whatever county they may be located. Suffice it to say that the natives of Milton are sketched with a light and sympathetic touch, and the note of humour predominates very pleasantly over that of tragedy. Many of the stories are concerned with the marriages of convenience which in rural England are commonly contracted in middle life, and it is impossible to withhold our sympathy as well as our laughter from the victims of some of these strangely assorted unions.

*The Winds of the World: Seven Love Stories.* By Millicent Sutherland. With a Frontispiece by Walter Crane. (Heinemann.)—One is often tempted to contrast respective merits and settle which is really the best of a volume of stories. Yet each one should stand on its own merits as a separate entity, though connoisseurs of the short story contend that a thread of likeness should unite them. We will not try to settle what is the best thing here. Two out of the Duchess of Sutherland's seven end—what is called—well. Four may be said to terminate tragically. The remaining one, called "Mrs. Leonid," begins anyhow and ends nowhere. Perhaps it is not the less stimulating reading. If the author has not exactly found a charm of presentment in any of them, one or two, "The Laureate" especially, are out of the beaten track. More might have been made of the material. The author, having got such ideas to work upon, will with more practice know better how to deal with them. She has decided ability, but inadequate command of her medium.

*The Beaufoj Romances*, by Hamilton Drummond (Ward, Lock & Co.), may be commended as a vivid presentment of French mediæval life in the days of Charles VII. and Louis XI. Of the last monarch—a well-known figure, thanks to Comines and Walter Scott—we get a characteristic glimpse in one of the episodes of the *Sieur de Beaufoj's* stormy life. Terrible days were those for all classes, especially for the serf and peasant. In the central figure of the noble who pervades most of the tales we have a very suggestive picture of a man of his time and order, compounded of many generous qualities. Truthful, brave, devoted to his own people, capable of appreciation of such excellence as is displayed by the heroic lady he makes his wife, he is a relentless enemy, and to Jacques Bonhomme in general hard as the nether millstone. The writer has a good style, and manages his dialogues with just a sufficient flavour of antiquity. The volume contains a few pieces besides the *Beaufoj* series. The last, telling how Martin finds Manoaland, strikes us as the best of these.



*On Fortune's Road: Stories of Business*, by Will Payne (Chicago, McClurg), is a volume of seven tales concerning business life—with "deals" in wheat, with bank "panics," with stock- and share-broking, and kindred themes. Of course, love and other of the softer emotions not generally associated with business enter into the stories, but the most noticeable feature about them is the evident intimacy of the author with the life of which he writes; he shows the men behind a movement on the markets, invents some striking situations for the testing of his characters, and knows well how to describe a crowded scene and represent emotion without exaggeration.

## JUVENILE LITERATURE.

*The Inca's Treasure*, by Ernest Glanville (Methuen), deals with the adventures of a party, headed by one Col. Colston, an American millionaire, in the interior of Peru. The plot, if its conception be not original, is carefully complicated, and the fraudulent Condon Mining Company, projected by the Colonel for the purpose of raising funds for the raid he is really organizing to obtain the buried treasure of the Incas, is an expedient abreast of the times. There are many fights and sensational actions, involving gauchos and Indians; and the last scene, in which Colston saves the life of the son he has repudiated and combated, himself dying drowned in the treasure cave with the dead anaconda in his grip, is a fitting climax.

Mr. Robert Leighton, in *The Boys of Waveney* (Grant Richards), makes the Suffolk peasant drop his h's. But the story is not concerned with dialect, except of the American variety. A multimillionaire's son, with a banking account and an amount of shrewdness, especially in the matter of tracking, which would have made him a good detective, naturally causes a sensation among his English schoolmates. The story hinges on the antagonism between two of the leading boys, owing to the conviction—afterwards proved to be unjust—of the father of one of them for embezzlement; the father of the other, who was the real culprit, being a member of the same firm. When Winthrop, the American, loses his golden cigarette-case, Frisby, the convict's son, is naturally suspected, and found guilty by a court regularly established *ad hoc*. We doubt such an incident, certainly in a public school where the monitorial system exists. Further, we think the author confuses "caning" with "swishing," and in a few other respects seems not completely in touch with school life. But the book is well written; there are good "mills" and football, with other sufficient incidents, culminating in murder!

*The Pothunters*, by P. G. Wodehouse (A. & C. Black), is another school story. A burglary in the school pavilion, where the prizes are deposited in view of the coming athletics, is the central incident. Of course one of the boys is suspected, and equally of course he turns out to be innocent. There are some spirited scenes, notably the public-school boxing competitions. We confess to a doubt of the taste or sense of writing a book entirely in juvenile slang. Slight as it is, there is considerable vivacity in the story.

*The Story of the Sword* (Dent & Co.), written by Mr. T. S. Peppin, and illustrated—the figures at great length—by Mr. G. W. C. Hutchinson, is an allegorical account of the adventures of two boys, Jack and Hubert, among wild men of the woods, red and black necromancers, and the like. A good point in Jack is his devotion to Latin. The narrative is archaic, but simple, and we doubt not that many young boys will like it. Fifty years ago the boys were younger than to-day.

Mr. Skelton Kuppord, in *A Fortune from the Sky* (Nelson), seeks to "proticipate." He foresees a method of storage and distribution of force, along certain lines of meridian, which isolates any particular section of the earth's surface, rendering fatal any crossing of the boundaries of such section. Britain, being possessed of this discovery, imposes on the rulers of the earth the universal suppression of armaments. It is a devout imagination, and incidentally the author deals with rival inventors and the victims of their marvellous machine with a realism calculated to produce an impression on the young.

*The Burges Letters*, by Edna Lyall (Longmans), is somewhat of a novelty, as the correspondence is that of two little girls, addressed to their descendants, detailing child life as it was in the sixties. The book is slight, but has a pleasant aroma of reminiscence in spite of some rather "goody" remarks which seem overdone.

Mr. F. D. Bedford and Mr. E. V. Lucas have resumed a successful companionship in *The Visit to London* (Methuen). The artist has produced some excellent pictures of London scenes, such as the Museum pigeons, Rotten Row, and a 'bus in Cheapside, while Mr. Lucas's verses run easily and are not too clever.

All sorts of illegitimate excrescences have been added by the Codlins and Shorts of our day which spoil the old Punch story. We therefore welcome *Merry Mr. Punch*, by G. M. Bradley and H. Hendry (Grant Richards), which is an excellent "Dumpy Book" of the larger sort. The abundant pictures in colour are capital, and the narrative explaining them does not encourage the lamentable alterations we noticed in the last acting version from Mile End.

The story of *Little Black Quibba* (Nisbet & Co.) is by the hand that created *Little Black Mingo*, and is got up in a similar fashion, with pictures in colours. The author sustains her reputation, for the little story is excellent.

*The Golliwogg's Airship* (Longmans), pictured by Florence K. Upton, introduces that delectable figure once more with success, though the verses are not so good as the pictures.

## OUR LIBRARY TABLE.

MR. J. A. HOBSON is a most able writer, but there are two drawbacks to his work. The one is that he writes too fast and too easily to write always as well as he can write and does write sometimes. The other is that his opinions are so strong and so fiercely expressed that his books appeal only to a minority, and repel those whom otherwise they might possibly in part convert. *Imperialism* (Nisbet & Co.) is intended to teach doctrines which it would perhaps be wise for us all to learn: prudence, wisdom, moderation, peace. But Mr. Hobson expresses himself in language of such vigour that the unregenerate Briton will be apt to murmur "pro-Boer," and to pass on. Moreover, our author is not always so trustworthy as the reformer should be. For example:—

"Public feeling in Australia and New Zealand was of a particularly simple manufacture in the autumn of 1899. Mr. Chamberlain communicated the 'facts' of the South African War to the Premiers of the Colonies, and they served them out to the press. This official information was not checked by any really independent news."

Now we know that the Colonial Governments took steps to obtain their own information in their own way, as the fact came out in debate in Colonial Parliaments. We have, however, detected no other distinct error in Mr. Hobson's work, which may be commended as an armoury to his anti-jingo friends.

*Royalty in All Ages*, by Mr. Thiselton-Dyer (Nimmo), is intended rather for what

is called the general public than for a select world. It is a volume of anecdote which that large body may find amusing. The fashion in which the scissors are used is revealed by such a story as that of the Comte d'Artois and the building of Bagatelle. We are not told who "the Queen" was, though that would have added to the interest of the tale. We are not told that the house was the beautiful double villa of Bagatelle—still one of the gems of Paris. We are not told that the Comte d'Artois was Charles X., which would have permitted contrast between the fashionable follies of his youth and the political follies of his old age. All that is supplied is the bald anecdote out of a book. We note that William IV. figures as a "strong advocate for temperance." This was not exactly his reputation in his own time, and the Duke of Clarence's brandy flask played a prominent part for many years in the House of Lords, to the scandal of the loyal public. No attempt is made to distinguish between various princes of the same name—for example, "Rudolph, Archduke of Austria"; "Albert of Austria"; "Duke Ludwig of Bavaria"; "the Czar Nicholas."

MR. FISHER UNWIN publishes *Henry Grattan*, a Gladstone prize essay from Oxford, by Mr. Percy Roxby. Grattan's is a "life" of which there cannot be too many versions, and we welcome Mr. Roxby's, though it contains nothing new. The admirable portrait which is prefixed to the volume, and which is far more living and far more "like" than is the well-known and excellent statue in St. Stephen's Hall at Westminster, bears a strangely close resemblance to Sir Thomas Esmonde, the Nationalist member of Parliament, who is the great-grandson of "the Irish Demosthenes."

MR. GEORGE MEREDITH has written a brilliant introduction to the *Letters from Egypt* of a brilliant woman, Lady Duff Gordon. This revised edition, published by Mr. Brimley Johnson, has some admirable portraits which exhibit the beauty of the daughter of Austin, the celebrated jurist. She was original, unconventional, and undaunted, and so had her detractors and critics. "She could appreciate," says Mr. Meredith,

"their disapproval of her in giving herself the airs of a man, pronouncing verdicts on affairs in the style of a man, preferring association with men. So it was; and, besides, she smoked. Her physician had hinted at the soothing for an irritated throat that might come of some whiffs of tobacco. She tried a cigar, and liked it, and smoked from that day, in her library chair and on horseback. Where she saw no harm in an act, opinion had no greater effect on her than summer flies to one with a fan."

By those who read these delightfully easy letters, with their interesting *exposé* of Oriental manners, no *apologia* will be needed, for the writer's heart was, they will see, as good as her head; and that was in its ability and its furnishing some way above beautiful blue-stockings who made a name in their day. Heine did not forget her, nor shall we, though much of her world is gone and not likely to be heard of nowadays.

MR. CHARLES WILLIAMS, the well-known war critic, publishes through Mr. Grant Richards *Hushed Up: a Case for Inquiry into some Suppressed Facts concerning the Conduct of the War*. Our readers know that we have, in our reviews of books on the war, repeatedly revealed the fables that have been passed off upon the British public. In such matters as the loss of the great convoy and the constant exaggeration of the number of the Boers we agree with Mr. Williams. But he spoils his case by systematic depreciation of Lord Roberts and systematic praise of the officers who do not "get on" with the Commander-in-Chief. He steadily attacks the "Simla gang," and as steadily praises the "Wolseley



gang," and while he exposes Lord Kitchener's failure at Paardeberg, he condones all General Buller's faults. The war was thoroughly mismanaged, with consequent tremendous and unnecessary cost, and the Royal Commission will not reveal the truth: so far we agree, and it is far indeed. But we regret the personal sauce with which this main fact is served up.

In Messrs. Jack's admirable "Edinburgh Waverley" *St. Ronan's Well*, 2 vols., is out. Two portraits of Scott appear, both of 1824. One, by Wilkie, has an artificial, if not official air of inspiration about it; the other, by G. S. Newton Scott in his usual country dress, is delightful, with the brightness characteristic of Chantrey's bust and so rarely caught. We are sorry to read that this picture is "gathered and blistered all over except in the face." We do not remember to have seen engravings of it, but hope in view of this decay that such exist.

MESSRS. MACMILLAN have sent us in their "Illustrated Pocket Classics" *Cranford*, which turns out to be with reduced margins similar to the edition they published some years ago, introduced by Mrs. Ritchie, a welcome recognition since Mr. Thomson's delightful and delicate illustrations are also retained.

MESSRS. WATTS & Co. have done well in reissuing at sixpence Arnold's *Literature and Dogma. Supernatural Religion*, reprinted by the same firm, made a noise in its time, but is hardly likely to do so again. The writer made a great mistake when he impugned the honesty of Lightfoot's reply to him.

We are glad to see attention paid to the text of *The Sentimental Journey* in a new edition, just published by Messrs. Sands & Co. They are not the pioneers in this matter, but any addition to the movement is of value. In the present case we think it a pity not to insert the crest of the starling who could not "get out," which is in the second edition, and was surely meant to be in the first, and it is difficult to decide where Sterne's carelessness ended and that of his printers began. Mr. T. H. Robinson's illustrations are quaint and dainty, as they should be, and the whole book is commendable.

MR. BRIMLEY JOHNSON's new "Hampshire Edition" of Jane Austen's novels, opening with *Pride and Prejudice* and *Northanger Abbey*, is neat and handy, while the type used for its size is readable. The design which occupies the whole of the blue cover is too elaborate to be effective, and lacks unity. The endpapers, which illustrate the topography of each novel, are not displeasing.

We have on our table *The British Isles*, Reader IV., by L. W. Lyde (Black),—*The Whims of Erasmus*, by W. C. Platts (Digby & Long),—*Near Relations*, by A. Sergeant (Hodder & Stoughton),—*The Dream of her Life*, by Mrs. De Courcy Laffan (Digby & Long),—*A Girl Capitalist*, by Florence Bright (Chatto & Windus),—*The Knight of Snowdon*, by M. C. H. (Gardner),—*Harvest Home*, the Latter-Day Poems of T. W. Hood (Simpkin),—*The Growth of Religious Ideals*, by the Rev. H. G. Rosedale (Gay & Bird),—*Scientia Christi*, by H. Varley (Stock),—and *Joseph and Moses*, by the Rev. B. Blake (Edinburgh, T. & T. Clark).

## LIST OF NEW BOOKS.

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## THE BODLEIAN TRICENTENARY FESTIVAL.

It was a very good idea to connect the celebration of this feast with the University, as there is hardly any other means of emphasizing it in the midst of its colleges. These latter have a local habitation and the founder's name to mark their separate life; the University in most men's minds is a pure abstraction, which presents no idea to the imagination. If the organizers of this feast had carried out their idea thoroughly, in right time, and in right season, the celebration would have been, perhaps, unique in the history of European universities. Kings and presidents, emperors and statesmen, would have assembled, and Oxford would have shown to the world that primacy which she possesses among the ancient seats of learning in wealth, beauty, and dignity, if not in intellectual achievements. But the great idea seems to have frightened its originators. Neither time nor money enough was exacted for carrying it out, and in the end the feast, great indeed and beautiful as everything in Oxford must be, was shorn of its proper signifi-

cance. The particular date selected, just before the beginning of term, secured room and leisure, but also entailed the absence of the undergraduates, and of many to whom their individual holiday counted for more than their devotion to university interests. Organization was lacking, and it was the wonder and admiration of all how the hon. secretary of the committee, Mr. Cowley, was able to perform the multifarious duties, and answer the myriad questions, which arose when the details of the feast came to be arranged. There was but one thing certain to be as good as possible—the private hospitality of the colleges and of the married dons. Every visitor found a delightful home, from which he tore himself with much unwillingness to attend very slipshod ceremonies. Thus the procession of doctors and masters from the Vice-Chancellor's to the Sheldonian was perfectly childish—no order, no system, no dignity. There were men wandering in groups, separated by long gaps, and wearing morning or official dress at random. The order in which the delegates were called up to hand in addresses was apparently also a random one; several important universities were even forgotten. In fact, no man knew why anything was being done. The same want of method appeared in the list selected for honorary degrees. It was obviously the right thing to choose librarians on this occasion; men distinguished in other ways should have been reserved for the usual *encaenia*. Yet not only were eminent heads of sister institutions passed over, but young men and old were selected on no principle but their eminence, or rather because their eminence had become known in Oxford circles.

The most popular of all the foreigners presented seemed to be Count Ugo Balsani from Rome, whose learning is combined, as many know, with great hospitality and singular personal charm. The scene in the theatre was very striking, but the absence of undergraduates meant the absence of life, nor is any university to be appreciated without the presence of the youth whose education is one main object of the whole foundation.

The reception in the Ashmolean brought together hosts and guests, *savants* and ladies (so far as they are distinct), in agreeable confusion. Mr. Evans's Cnosus Exhibition attracted some, bands played for others, all talked, and, fortunately, the moment of separation was free from rain, and allowed the many lady pedestrians who are a distinctive feature in Oxford to get home without damage. A similar good fortune attended the robed doctors returning from the banquet, which was given in the historic hall of Christ Church, and was a splendid sight, in spite of the disagreeable lighting of the hall with a line of flaring gas. The banquet was stately, and the company exceptional in its excellence, but the speeches were, on the whole, the worst series we have ever heard on such an occasion. But when even the Frenchman was tedious, the American prosy, and the Irishman suppressed his speech, the English remainder was not likely to redeem the evening, inasmuch as the Anglo-Saxon is singularly deficient in the art of delicate fooling which makes an after-dinner speech tolerable. So it was rather melancholy than surprising that the Librarian should be elaborately instructive, that Sir Maunde Thompson should have seemed to be responding for himself when proposing Mr. Nicholson's health, that Dr. Ince should have expressed his thanks by an unblushing appeal for more money—*sic cetera*. It strikes us that the new British Academy, which must be at a loss to discover some useful employment, might take in hand this urgent question, and issue advice or warnings to be observed by respectable Englishmen who are called upon to occupy the attention of their fellows on festive occasions. An enumeration of the blunders in tact committed in the course of this memorable evening would be highly instructive and amusing, especially as no harm was intended, and no

harm done, except to bore a great company out of all patience.

But if instruction and solicitation of money were out of place here, they are supplied in a dignified and impressive form by the memorial volume presented to each guest. It is entitled '*Pietas Oxoniensis*,' and contains a sketch of Bodley's life and of his foundation, produced in such print and with such illustration as only the Clarendon Press can achieve. This is the permanent outcome of the feast, which no critic can damn with faint praise; this and the hospitality lavished upon the visitors will leave an indelible impression. If any other university had taken the matter so lightly and almost carelessly, the results might have been disastrous. Oxford can afford to be leisurely and careless, and to disregard criticism, let us hope, for a long time to come. But is such *incuria* wise?

#### LIONEL JOHNSON.

THE death of Lionel Johnson on Saturday, October 4th, in St. Bartholomew's Hospital, leaves the world poorer by the loss of an ardent lover of letters and a sane and well-equipped critic. He was born at Broadstairs in 1867, and went to school at Winchester College. Throughout life he was a devoted Wykehamist, Winchester, Oxford, and Cornwall becoming the three haunted regions for a mind singularly sensitive to local associations. To New College, Oxford, he came with a fair reputation for scholarship, and one more remarkable for an exceptional maturity of literary achievement. Certainly an essay on '*The Fools of Shakespeare*,' contributed to a volume published by the Winchester Shakespeare Society, is marked by gifts of style and a range of allusion which are beyond the reach of the ordinary sixth-form boy. After taking his degree—he nearly missed his first owing to the fact that only one out of a whole board of examiners could read his handwriting—he was received into the Roman Catholic Church, of which he had for some time been a professed, but exoteric admirer. He had even thoughts of taking orders, but literature was his immediate purpose, and he came to London to make a livelihood by writing. He was a mainstay of the *Anti-Jacobin* in its brief and brilliant career under Mr. Greenwood, and subsequently contributed to many papers, in particular the *Daily Chronicle* and the *Academy*. He was an early supporter of the Irish Literary Society, claimed Celtic blood, and, alike as a Catholic and a Liberal, shared in the hopes and fears of Nationalism. Ill-health and the claims of an exacting and nervous temperament made him during the last few years virtually a recluse. In earlier days he had a wide circle of friends, in spite of a certain reserve and aloofness of manner which rarely left him. Under the mask of irony, coldness, and even perversity, which he bore in personal intercourse, lay a passionate spirit destined never to find complete utterance. The best of him went into his writing, which always reflected high ideals, fine emotions, and grave scholarship. He hoped to win fame as a poet, and his contributions to the first '*Book of the Rhymers' Club*' (1892) encouraged an expectation which his '*Poems*' (1895) and '*Ireland, with other Poems*' (1897), did not completely fulfil. He was perhaps too much of a scholar to be a really great poet, and although all his verses are thoughtful and many of them are beautiful, they only occasionally attain to the immediate lyric cry. Apart from his work in the journals, his only published criticism was '*The Art of Thomas Hardy*' (1894). But this is a fine book, and with a happier fate he would probably have become a really great critic. Some years ago he had a set of essays in preparation, and it is to be hoped that this collection is in a state which may justify its being

published. The strongest influence upon his critical method was the example of Mr. Pater, whom he acknowledged his master, not only by his reverent care for comely and ordered English, but also by his preference for those things in literature which bore most directly upon the serious issues of life and death. His judgment was measured and set down in charity. His reading was of the widest; it was difficult to name a book, either in the highways or the byways of literature, with which he was not familiar. Balzac, Newman, and the great hymn-writers of his own Church were amongst the forces which had most profoundly moved him. He also professed a special devotion, not very usual amongst his contemporaries, to the great English masters, in prose and verse, of the eighteenth century. Modern criticism can ill spare one whose touch was so sure and heart so firmly set on the things that are more excellent.

#### THE SIGURD CYCLE AND BRITAIN.

57-59, Long Acre, W.C.

I OWE to the courtesy of Prof. W. H. Schofield, of Harvard, a reprint from the *Publications of the Modern Language Association of America*, vol. xvii., No. 2, containing the following articles: '*The First Riddle of Cynewulf*,' by Mr. W. W. Lawrence, and '*Sigurd's Lament*,' by Prof. Schofield. These two articles, complementary portions of one investigation, constitute, if their main contention be accepted, the most pregnant and illuminating discovery in the field of North Germanic heroic saga made during the past half century. If the American scholars are right the whole fabric of destructive criticism, as applied to the Eddaic hero poetry, built up since Jessen's time, comes down with a run. The result is the more noteworthy as Prof. Schofield is, to some extent, a follower of Prof. Bugge, the chief representative of the destructive school.

Investigating the so-called first riddle of Cynewulf, on metrical and linguistic grounds Mr. Lawrence came to the conclusion that it must be a translation from the Norse. Prof. Schofield, to whom he submitted this conclusion, approved it, and he identified the poem as a fragment of a monologue spoken by Signy at the moment when she learns that her brother Sigmund, and the son Sinfjötli whom she bore to that brother, are prepared to undertake the task of avenging her father Völsung upon her husband Siggeir. Up to now we have only known this portion of the Sigurd cycle from the prose of the '*Völsunga Saga*,' the Eddaic hero lays upon which it is based having disappeared.

The Anglo-Saxon fragment has been ascribed by scholars to the end of the eighth century, if not earlier. If this ascription be correct, the Norse original must date from 775 at the latest. But if this is so, it follows that at this date the Sigurd cycle was the subject of poetic treatment by Norsemen, exhibiting precisely those characteristics of form and presentment which we find in the extant heroic poetry of the Edda—characteristics which differentiate it sharply from Anglo-Saxon poetry. Briefly put, the Norse poets of the Edda collection (assigned by the destructive critics to the ninth, tenth, or even eleventh century) tell their story dramatically—by dialogue or monologue—instead of by narrative, and allusively instead of directly. If the American scholars are right they were doing the same thing from one hundred to two hundred years earlier than the earliest date assigned to their activity by the destructive critics. A further conclusion imposes itself. The method of the Norse poets can only be understood on the assumption that their subject-matter was familiar to their hearers, and that a literary convention of long standing was in existence. If, then, a Norse poet was handling the Sigurd cycle in this dramatic, allusive fashion as early as 775, the subject-matter of the cycle must have been familiar in



the North by 700 or 720-40 at the latest. Moreover there must have been other poets exhibiting the same formal characteristics. In other words the specific Northern presentment of the common Germanic Sigurd cycle, with those distinguishing features we note in the Edda, must be carried back centuries beyond the date assigned by many scholars to the hero poetry of the Edda. Curiously enough, Prof. Schofield holds that this magnificent discovery of his affords evidence in favour of Prof. Bugge's contention that the Eddaic poetry was mainly composed in Britain, and was the result of borrowing by the Norsemen from Anglo-Saxons and Celts. To my mind, as I hope to show fully in a forthcoming number of *Folk-lore*, it proves the very reverse. Prof. Schofield's identification appealed the more to me in that, as I showed twenty years ago, the Welsh tale of Branwen was in all probability influenced by the Sigurd cycle, and precisely by the Signy-Siggeir episode. My contention (to be found in the *Folk-lore Record*, vol. v.), which seems to have escaped Prof. Schofield's notice, is immensely strengthened if, as it appears, the Signy story was sufficiently known in eighth-century England for a fragment of it to be translated into Anglo-Saxon.

ALFRED NUTT.

#### THE AUTUMN PUBLISHING SEASON.

MR. EDWARD ARNOLD has in the press: *Recollections of a Diplomatist*, by Sir Horace Rumbold; *The House of Seleucus*, by E. R. Bevan; *The Enemies of England*, by the Hon. George Peel; *London Birds*, and other Sketches, by T. D. Pigott; *Random Reminiscences*, by Charles H. E. Brookfield; *The Forests of Upper India and their Inhabitants*, by Thomas W. Webber; *With Macdonald in Uganda*, by Major H. H. Austin; *Economic Suggestions on the British Empire*, by Sir Vincent Caillard; *Across Iceland*, by William Bisiker; *Odds and Ends*, by Dean Pigou; a new edition of *The Exploration of the Caucasus*, by D. W. Freshfield; *Wood*, by G. S. Boulger; and *Letters of an Actress*. New Novels: *Donna Diana*, by R. Bagot; *The Thousand Eugenias*, and other Stories, by Mrs. Alfred Sidgwick; *Dulcinea*, by E. Hussey; *An Amateur Providence*, by C. Seton; and *Winifred and the Stockbroker*, by C. Eddy. In the "City Series of Finance": *The Stock Exchange*, by G. D. Ingall; *British Railways*, by H. M. Ross; *Life Assurance Companies*, by F. H. Kitchin; *Shipping Companies*, by B. Ginsburg; and *Public Companies*, by H. C. Emery; new series of *Naval and Military Biographies: My Adventures during the Late War, 1804-14*, by D. H. O'Brien; *Adventures with the Connaught Rangers, 1808-14*, by W. Grattan; *Journal of T. S., a Soldier of the 71st Regiment, 1806-15*; *Adventures in the Rifle Brigade, 1810-15*, by Sir John Kincaid; *Reminiscences of a Naval Officer during the Late War*, by Capt. A. Crawford; *The Campaigns of Norbert Landsheut, 1794-1814*; and *The Subaltern: in the Pyrenees, 1813-14*, by C. R. Gleig; and in the "Essex House Press Publications": *Milton's Comus*; *Cicero's 'De Amicitia' in Latin and English* (Harrington's translation); *Burns's Tam o' Shanter*; *The Parentalia of Sir C. Wren*; and *The Guild of Handicraft Song-Book*.

Messrs. Newnes announce the following books: *Gardens, Old and New*, Vol. II.,—*The Twentieth Century Citizen's Atlas*, by J. G. Bartholomew; *Through Hidden Shensi*, by F. H. Nichols; *Wayfarers in Italy*, by K. Hooker; in the "Country Life Library": *Trees and Shrubs for English Gardens*,—*From Cradle to Crown: the Life of King Edward VII.*, by J. E. Vincent; *The Booke of Thenseynementes and Techynge that the Knight of the Toure made to his Daughters*, after Caxton, illustrated by A. Garth Jones; *The Commission of H.M.S. Terrible*, by George Crowe; *The House under the Sea*, by John Pemberton;—*The*

*Fortunes of Oliver Horn*, by F. H. Smith;—*Angelot*, by Eleanor C. Price;—*A Child at the Helm*, by Winifred Graham;—*A Book of Birds and Beasts*, by Gambier Bolton;—*Bridge: its Principles and Rules*, by J. B. Elwell;—*What to Wear and When to Wear It*, by Mrs. Praga;—in the "Thin Paper Series": *Keats's Poems and Pepys's Diary*,—in the "Caxton Series": *R. Lodge's Rosalynde and Herrick's Hesperides and Noble Numbers*,—*Italian Life in Town and Country*, by L. Villari;—*How to buy a Camera*, by H. C. Shelley;—*The Cat Manual*, by Dick Whittington;—*The Doll-Man's Gift*, by H. A. James;—*The Story of the Empire*, by E. Salmon; *The Story of Alchemy*, by M. M. Pattison Muir; *The Story of the Army*, by Capt. O. Wheeler;—and several volumes of magazines and sixty penny issues of popular novels.

#### Literary Gossip.

MESSRS. LONGMAN have nearly ready the first volume of 'The Life and Letters of Max Müller,' edited by his wife. Unfortunately, many of his distinguished correspondents did not preserve his letters, but enough has been gathered to make the work, which will be in two volumes, of high interest.

MESSRS. LONGMAN have also in hand a volume which will appeal to every lover of our earlier records, 'Historical Introductions to the Rolls Series,' by the late Bishop Stubbs, collected and edited by Mr. Arthur Hassall, who says in his introduction:—

"No better judge of the value of Henry II.'s work ever lived; no historian has ever given us a truer and more forcible picture of King John. It is to be hoped that the perusal of these pages will induce many students to consult the *Chronicles*, *Memorials*, and *Historical Collections* themselves, to explain which these *Introductions* were written."

MESSRS. HURST & BLACKETT are bringing out immediately an illustrated edition of Mr. Watts-Dunton's 'Aylwin,' with a preface dealing with certain recent discussions in *Notes and Queries* upon the inner meaning of the book, and also upon certain topographical matters connected with the Snowdon district. Besides a large number of photographs of romantic spots in North Wales, the illustrations will include a coloured reproduction of a new oil portrait of the author, coloured pictures of gipsy life in Wales, a water-colour drawing of Kelmescott Manor by Miss May Morris, and a sepia drawing of Rossetti's studio in Cheyne Walk by the late Treffy Dunn.

'THE ADVENTURES OF DOWNY V. GREEN' presents the experiences of a Rhodes scholar from the United States at Oxford, as described by Mr. George Calderon in the spirit of the classic 'Verdant Green.' The author, who is the son of the late Royal Academician, has illustrated his own letterpress. The book will be published very shortly by Messrs. Smith, Elder & Co.

ABOUT the same time they will also issue in a volume the papers by the author of 'Collections and Recollections,' which have been appearing in the *Cornhill* under the title of 'A Londoner's Log-Book.'

In the *Cornhill Magazine* for November short stories are 'Cast,' by Hugh Clifford, C.M.G., which tells of a young administrator whose only reward for combating

savagery and rebellion in Borneo is to be "cast" like a worn-out horse when his health breaks down; and the 'Woman-Stealers,' by J. H. K. Adkin, an episode of prehistoric Aryans and earth dwellers. Dr. Fitchett contributes a biography in brief of Sir Edward Berry, Nelson's flag-captain at the Nile. 'Prospects in the Professions' deals with that of the solicitor. In 'The Making of Modern Europe' Prof. Bonney deals with geology, not history. 'Nights at Play,' by the Rev. H. D. G. Latham, describes a boys and men's club in the East-End, while Urbanus Sylvan dates a ninth Provincial Letter 'From Oxford in the Vacation.'

A STUDY of the writings of the late Philip James Bailey will be contributed by Mr. Gosse to the November number of the *Fortnightly Review*, the position which 'Festus' took in the movement of literature when it was first published being made a special object of investigation.

PROF. DOWDEN is engaged upon a life of Browning for a new series of biographical monographs on men and women of all times and countries who have lived worthy and helpful lives. The series will be entitled "The Temple Biographies," and will be published by Messrs. Dent. It will commence immediately with a volume on Mazzini by Mr. Bolton King, and this will be followed by one on Mr. G. F. Watts by the Rev. Hugh Macmillan.

A HISTORY of the Merchant Venturers' Society of Bristol, with some account of anterior local guilds, is being compiled by Mr. John Latimer of that city, whose 'Annals of Bristol in the Seventeenth Century' was reviewed in our columns about two years ago. The work will be privately printed for subscribers only. Many important books and papers of the Merchants' Society were carried off by officers of the Crown a few months before the opening of the Long Parliament, and as they have failed to reach the Record Office they have probably fallen into the hands of private collectors. Any information respecting them would be of service to the present compiler.

MR. ELKIN MATHEWS has some notable little volumes of poetry in the press, including 'Hand in Hand, Verses by a Mother and Daughter,' with photogravure frontispiece by J. L. K.; and 'Hors Amoris,' a volume of verse by Mrs. Rosa Newmarch, which, besides the sonnet sequence from which the book takes its title, will contain lyrics for music and a few translations from popular Russian poets. Mr. J. S. Risley has collected his humorous and dialect verses contributed to *Punch* under the title of 'Notes and Echoes,' and this, like the former volumes, will be issued by Mr. Elkin Mathews towards the end of the month.

MR. WILFRID GIBSON, the young Northumbrian poet, whose 'Urlyn the Harper' is exciting considerable notice, has put together a collection, entitled 'The Queen's Vigil and other Song,' which will shortly be published in the "Vigo Cabinet" series.

PROF. PETRIE has not been long in answering M. Naville's animadversions upon his theories concerning the kings who, according to him, ruled over Egypt before the first dynasty of Manetho. The current number of the *Recueil de Travaux* contains an article



by him in which he asserts that his conclusions as to their respective dates are drawn from the style of their monuments, their pottery, and their seals, and that it would be as impossible to make any change whatever in the order of the seals as to ignore the evidence of coins in a work in which it was attempted to demolish Roman history.

THE Report of the Owens College, Manchester, which is just out, shows a gratifying state of affairs, both as regards the support given to the College and the work it does. The number of day students during the session 1901-2 was, in the arts, science, and law department, 759, as against 736 in the former year, and in the medical department 378 as against 416. The list of appointments and other distinctions gained by old members of the College is notable. The library now contains 80,322 volumes, having secured this year the philosophical collection of the late Prof. Adamson, and the late Prof. Marillier's library, strong in the history of religion, given in memory of him by Mr. C. P. Scott. Science is being well served, though more might be done for botany. Considerable research is being carried on in the laboratory department.

THE London Topographical Society, which met last Wednesday with Lord Rosebery in the chair, desires and deserves more members to support it. Its publications recently begun ought to be more widely taken up by English libraries, which are actually behind American in this matter. It really looks as if, in the words of Mr. Aldrich's latest book, "the last thing to interest the average Londoner is that charm of historical association which makes London the Mecca of Americans." When Mr. Carnegie founds libraries he might supply some American appreciation of scholarship at the same time. Lord Rosebery's idea in his eloquent speech of a special library of books, pamphlets, &c., concerning London is excellent, and we hope that increased funds will enable the Society to carry it out. To an audience including many scholars his complaint that nothing can exist without advertisement seemed overpitched. Scholarship can and will survive, however the nation's or cheap journalism may rage.

THE Florentine authorities, thanks to the energetic representations of the Society for the Preservation of the Antiquities of Florence, have decided to acquire and to restore the historic residence of the Alighieri family. A portion only of the house is in existence to-day. Between 1862 and 1868 two commissions were appointed to inquire into and to report on the birthplace of Dante, and the present building, in the Via Dante Alighieri, was decided upon, but its "authenticity" has been fiercely assailed. The ground floor and the first floor are probably contemporaneous with Dante, but the rest of the building is admittedly of modern construction. The architect, Signor Castellucci, has drawn up a scheme for the restoration, or, to speak more correctly, its reconstruction; but it is not quite clear for what purposes it will be employed when it is transformed "by law" into Dante's birthplace.

In the new volume of the *Leisure Hour*, which commences next month, the Rev. William Mottram, a cousin of George Eliot,

who claims to be a grand-nephew of Adam and Seth Bede and Dinah Morris, will write about those famous characters.

M. FERNAND HENRY has completed his translation into French verse of FitzGerald's 'Rubáiyát of Omar Khayyám,' on which he has been engaged for some time. The volume includes sketches of the lives of Omar and FitzGerald, and a full commentary on the poem, and will be published about November 15th by M. J. Maisonneuve of Paris. M. Henry is already well known as the translator into French verse of Shakespeare's Sonnets, a work that was crowned by the French Academy.

A MOST interesting copy of Wordsworth's poems appears in Messrs. Hodgson's catalogue for next week. It comprises the four-volume edition of 1820, given by the author to his daughter Dorothy, each volume containing the autograph inscription "D. Wordsworth from her affectionate Father." The first volume has also the following inscription: "This copy of my Father's works, the first that was my own, is given to Lady Monteagle, in memorial of an inherited and lifelong friendship. Dora Quillinan, Rydal Mount, May 29th, 1847." At the end of vol. iii. are eight lines in pencil, "Imitated from the Persian," signed "R. S. Oct., 1826." These appear in the edition of Southey's works collected by himself, but there they are dated "Lowther Castle, 1828."

ANOTHER attractive item consists of three MS. poems in the handwriting of Charles Lamb, two of them—viz., 'Catherine Orkney,' and 'Christian Names of Women: to Edith Southey'—being by Lamb himself and signed 'C. Lamb.' The third is a copy of Oldys's verses 'On a Fly.' The same catalogue also contains several original sepia sketches of the grounds at Strawberry Hill (perhaps by Horace Walpole himself), a collection of incunabula, and rare editions of English authors, including the second and fourth folio editions of Shakespeare.

THE orthodox "Richtung" in German theology has lost one of its most learned and zealous representatives in Dr. Christoph Ernst Luthardt, the senior of the Leipzig theological faculty. Dr. Luthardt was born at Maroldswiesach, in Lower Franconia, in 1823, studied theology at Erlangen and Berlin, and in 1856 was called to Leipzig as ordinary professor. Luthardt and his two friends and allies, the Orientalist Franz Delitzsch and Kahnis, the historian of dogma, raised the Leipzig theological faculty to a high reputation, and long continued to attract eager students from all parts of the Protestant world. Apart from his numerous contributions to exegetical and apologetic literature, many of which have been translated into English, Luthardt edited for several years the well-known *Allgemeine Evangelisch-Lutherische Kirchen-Zeitung*, which, notwithstanding its pronounced Lutheran standpoint, attained a wide fame and influence outside Lutheran circles. Since the death of Hengstenberg, in 1869, he was universally regarded as the most capable champion of Lutheran orthodoxy.

DR. WILHELM OECHELHÄUSER, the well-known German Shakespeare scholar, died at his country house at Nieder-Walluf on the Rhine on September 22nd in his eighty-

third year. Oechelhäuser was an excellent modern specimen of the cultivated merchants of the old German and Netherlandish cities, a zealous politician, a member of the Reichstag, and the author of several valued works on political and social economy. He was the founder of the German Shakespeare Society, of which he continued the president until his death. His People's Edition of the Schlegel-Tieck translation of Shakspeare has passed through fifteen editions. Several of his contributions to the study of the poet in the *Jahrbuch* of the Society and elsewhere were collected into one volume in 'Shakspeareana' (1894). His diploma of Doctor in Philosophy, *honoris causa*, was expressly bestowed as a recognition of his services to Shakspeare in Germany.

THE Calendar of the Manuscripts of the Marquess of Ormonde from Kilkenny Castle (New Series, Vol. I., Historical Manuscripts Commission), just published at 1s. 7d., contains letters and papers selected from those catalogued in the appendix to the Fourth Report. The volume deals mainly with the period 1641-50.

## SCIENCE

### BOTANICAL LITERATURE.

*Wild Fruits of the Country Side.* Figured and described by F. Edward Hulme. (Hutchinson & Co.)—This is a member of the new "Woburn Series." Remembering the fine works on many branches of science issued under the auspices of former Dukes of Bedford, we cannot avoid making comparisons not altogether to the advantage of the present volume. It is prettily got up, full of popular gossip—a book to be looked at rather than used. It has a good index, and the illustrations, so far as they go, are accurate and attractive.

*The Book of Vegetables.* By George Wythes. —*The Book of the Strawberry.* By Edwin Beckett. —*The Book of Orchids.* By W. H. White. (Lane.)—We bracket these works together, as in our columns there is no need to give a separate notice of each of them. They are intended for practical purposes only, and are the work of highly competent practitioners and of men not unused to describe their experiences in the gardening journals. The books may therefore be confidently recommended to those concerned. They are nicely got up, appropriately illustrated, but none of them has an index. The work of the editor, Mr. Harry Roberts, in each case is mainly confined to a prefatory note, in which he introduces the writer to the reader. This presupposes that the reader belongs to the amateur class. By the gardener no such introduction is needed.

*European Fungus Flora: Agaricaceae.* By George Massee. (Duckworth & Co.)—Mr. Massee's book is one for the collector rather than for the biologist. His aim is to present to the student in the field condensed and strictly comparative descriptions of the higher fungi which occur in Europe and the British Islands. To do this sort of work well demands extensive personal experience both of the plants and of the literature concerning them, and a trained judgment capable of appraising the evidence at its proper value. There are few students of mycology better equipped for the work than the author of this volume. It will, therefore, prove highly valuable to the advanced student who can supply, or who knows where to obtain, the information which it is no part of the author's plan to include in this volume. We find nothing, in fact, as to the phylogeny of the group, and nothing but a severely prac-

tical notion of what a species is. For Mr. Massee "it is the constant co-relation of two or three of those primary characters that constitute a species, as understood at the present day." The known or assumed causes of this co-relation are passed over in silence, and, of course, the inferences to be drawn from it as to degrees of affinity are equally ignored. The plan of the work designedly excludes such matters, and we have, therefore, no right to complain on that score. The absence of all indications of country and nature of locality is, however, a defect which is not so readily to be condoned. A condensed bibliography is supplied at the end of the volume, but this is not sufficient to indicate to the student the book in which a particular species is described, nor have we found any reference to figures, which are particularly desirable in the case of fungi. We do, however, find differentiating characters given, and occasional indications as to the edible or poisonous qualities of particular species. There is a copious index, and the work appears to have been very carefully compiled and equally carefully printed. In spite, therefore, of the deficiencies to which we have alluded the book will be indispensable to those who have not constant access to a well-stocked library.

## SOCIETIES.

ENTOMOLOGICAL. — October 1. — Canon Fowler, President, in the chair. — Mr. H. St. J. Donisthorpe exhibited specimens of *Dibolia cynoglossi* taken by him near Pevensey on August 11th. He said that the beetle, which was figured by Curtis, had not been recorded as British since 1866. — Mr. O. E. Janson exhibited a fine hermaphrodite specimen of *Dryas paphia* taken in the New Forest by Mr. H. Charles on July 28th, and recorded in the *Entomologist*; also a melanistic specimen of *Papilio demoleus* from Ceylon in which all the usual marginal and submarginal yellow markings were absent and the discal markings much obscured; on the under side the yellow markings were entirely wanting. — Mr. C. P. Pickett exhibited a male *Calimorpha dominula* with the hind wings suffused with black, and an extra black spot in the centre, the white spot on the fore wings being absent; and a very large female of the same species, both bred from larvae found at Walmer at the end of March; also three aberrant specimens of *Triphena fimbria* bred from larvae taken at Wood Street during the same month. — Mr. C. O. Waterhouse exhibited specimens of a wasp, *Zethus chalybeus*, and a neuropteran, *Mantispa semihyalina*, received with a collection of Hymenoptera from Rio Janeiro, suggesting a curious case of mimicry. — Mr. F. B. Jennings exhibited specimens of *Hister merdarius* from Broxbourne, Herts, part of a large colony of this usually scarce species found with *Hister 12-striatus* and other beetles inhabiting a heap of chemical substance, probably gas-lime, in which also many larvae, presumably of *Hister merdarius* and burrows were observed. The soil was warm and moist, and this, and the presence of a quantity of vegetable refuse thrown on the heap, no doubt attracted the histers to settle there. — Mr. A. J. Chitty exhibited a specimen of *Metecus paradoxus* with a part of the cells of a nest of *Vespa vulgaris*, in which place the beetle is invariably found. The beetle in the cell tucks in his head, only displaying on the surface the thorax, which is coloured similarly to the face of a wasp. This peculiarity suggests a case of mimicry, and Prof. Poulton said that it fitted in with the case of some other bees and wasps. — Mr. H. Rowland-Brown exhibited, on behalf of Mr. G. F. Leigh, of Durban, a male and a female specimen of a rare noctuid, *Musgravia leighi*, Hampson, discovered by him in Natal, and read remarks upon the life-history of the species, communicated by the captor. — Mr. S. W. Kemp exhibited two additions to the British list of Coleoptera: *Bembidium argentolum*, from Lough Neagh, Armagh, and *Laemostenus complanatus* from the neighbourhood of Dublin, taken in June. — Mr. W. J. Kaye exhibited examples of *Heliconius lindigii*, *H. antiochus*, and *Morpho achilles* from British Guiana, with notches taken out of the hind wings, presumably by birds, to show that these distasteful or warning-coloured species are subject to attack, this helping to show that experimental tasting, as propounded by the Müllerian theory of mimicry, does exist and go on. — Prof. L. C. Miall communicated a paper by Mr. T. H. Taylor entitled 'The Tracheal System of Simulium.' — Prof. Auguste Forel communicated a paper entitled 'Descriptions of some Ants from the Rocky Mountains of Canada

(Alberta and British Columbia) collected by Edward Whymper.' — Dr. T. A. Chapman read a paper entitled 'On *Heterogynis paradoxa*.'

## Science Gossip.

MESSRS. LONGMAN will shortly issue 'Fermentation Organisms in the Theory and Practice of the Alcoholic Fermentation Industry,' by Alb. Klöcker, of Copenhagen, translated by G. E. Allan and J. H. Millar, and revised by the author. It is an important and exhaustive treatise, including a discussion of recent progress in the bacteriology involved, practical laboratory methods, and a bibliography of the best authorities throughout.

THE Council of the Institution of Civil Engineers have, in addition to the medals and prizes given for communications discussed at the meetings of the Institution in the last session, made the following awards in respect of other papers dealt with in 1901-2: A Telford Gold Medal to J. Macfarlane Gray; a George Stephenson Gold Medal to R. Price-Williams; a Watt Gold Medal to W. Bell Dawson, of Ottawa; Telford Premiums to W. R. Cooper, E. M. de Burgh (of Sydney), George Wilson, Frank Oswell (of Buenos Ayres), and A. W. Brightmore; a Crampton Prize to C. D. H. Braine (of Mowbray, Cape Colony); and the Manby Premium to B. W. Ritso (of Cape Town).

DR. SVEN HEDIN leaves Stockholm in the beginning of November on a long lecturing tour on his recent travels.

MESSRS. GINN & Co. are about to publish a new book by Mr. William J. Long, 'School of the Woods,' which will be welcomed if it is as good as the writer's 'Beasts of the Field' and 'Fowls of the Air.'

THE Twentieth Annual Report of the Fishery Board for Scotland (1901), just published, price 7s., is a Blue-book of high scientific importance, containing investigations into the rate of growth of sea-fish, the parasites of fishes, the food of fishes, and many such matters.

THE death in his eighty-ninth year is announced of Dr. Hermann Eulenberg, a well-known writer on medical subjects, and the founder of the "Korrespondenzblatt der Deutschen Gesellschaft für Psychiatrie und gerichtliche Medizin."

A METEORITE weighing more than nine pounds fell near the village of Crumlin (about ten miles to the west of Belfast) on the morning of the 13th ult., and, thanks to Mr. L. Fletcher, F.R.S., it is now in the Natural History Museum at South Kensington. It fell in a cornfield on Crosshill Farm, which is in the occupation of Mr. Walker, after exploding with a loud noise like that of the bursting of a boiler, and buried itself to a depth of one and a half feet in the ground. Mr. Fletcher states that it is the largest stone which has been seen to fall from the sky in the British Islands for eighty-nine years, and is larger than any which had fallen in England since the year 1795.

PROF. MAX WOLF announces the discovery of another small planet by Dr. Carnera at his observatory, Königstuhl, Heidelberg, on the 26th ult.

PERRINE'S comet (b, 1902) is now difficult to see on account of the brightness of the moon, which rises full on Friday morning. It is moving in a south-westerly direction through Ophiuchus, and will pass somewhat more than two degrees to the north of the star  $\beta$  in that constellation on the 24th inst., when it will set about two hours after sunset and afterwards earlier. It never appeared otherwise than as a faint nebulous object to the naked eye. M. Senouque, from a photograph obtained at the Meudon Observatory (exposure fifteen minutes) on the 28th ult., found that it had a straight tail which extended to an apparent

distance of about 12' from the nucleus, and two other much fainter tails.

DR. C. W. WIRTZ publishes in Nos. 3818-9 of the *Astronomische Nachrichten* the results of a series of observations of sixty-nine stars in the Hyades, obtained by triangulation with the 6-inch Fraunhofer heliometer of the Bonn Observatory.

## FINE ARTS

## RECENT PUBLICATIONS.

*The Stall-Plates of the Knights of the Order of the Garter.* By W. H. St. John Hope. (Constable & Co.) — This grand series of ninety full-sized coloured facsimiles, with descriptive notes, of the stall-plates of the Knights of the Garter from St. George's, Windsor, is now completed and issued in a single handsome volume. The series extends from 1348 to 1485. The earlier parts of this work have already been noticed at some length, but the importance of the undertaking warrants a further reference to its attractions for heraldic, artistic, and antiquarian students. It is a superb example of colour printing. On the back of the last page of the completed volume appears a notice that the "plates of this work [are] reproduced and printed in colours by M'Lagan & Cumming, Edinburgh." They reflect so much credit on the reproducers that it is almost a pity that this statement did not appear on the title-page instead of in its present retiring position. Among the earlier plates two examples of palimpsests were noticed and illustrated. The later ones afford another instance. The reverse of the comely quadrangular gilt plate of Lord Scrope of Bolton, K.G. 1461-98, is engraved with the unfinished design for an entirely different plate. The crest is the head of an old man with a long beard; the shield is simply sketched in outline without any hint of charges. Sir William Bonville bore a similar crest, and Mr. Hope makes the interesting suggestion that this plate was ordered for that nobleman, but not proceeded with on account of his untimely death. Sir William Bonville was elected K.G. on February 8th, 1461, but beheaded ten days later for espousing the Yorkist cause. The plate of Charles the Bold, Duke of Burgundy, K.G. 1469-77, is of an exceptional and interesting character. The shield itself is a thin plate of enamelled silver, surrounded by the garter, and is enclosed in

"a large frame of gilded bronze in the form of a quatrefoil with traceried ogee ends terminating in leafy finials, with the Burgundian badge, the flint stones and *brizquet*, or strike-a-light, in the middle of each side; the *brizquets* are in the form of crowns."

The valuable character of this work has, unfortunately, caused it to be somewhat mutilated. It might have been thought that in St. George's, Windsor, the very centre of England's chivalric renown, these heraldic plates, however affected by time or subjected to the violence of an occasional purloiner, would have escaped the "restorer's" hand. But this is not altogether the case. The arms, for instance, of Lord Percy, K.G. 1474-89, of the "Percy Shrine," Beverley, were once on a gilded plate and duly enamelled; but at the restoration of the chapel in 1844 the gilding of the copper plate was rubbed down, and the enamel renewed after so careless a fashion that all the parts which were formerly blue are now filled in with black. It would be a fitting adjunct of this coronation year if the damaging overcrowding of these historic plates in certain favoured stalls nearest to the sovereign's were discontinued, and the original equality of the knights restored, each new knight retaining for life the stall of his predecessor.

A *Short History of Sepulchral Cross-Slabs*, by Miss K. E. Styan (Bemrose & Sons), contains well-drawn plates of sixty-four examples of



sepulchral cross-slabs which will prove of service to archaeologists. It may be regarded as a slight supplement to Cutts's 'Manual of Sepulchral Slabs,' in which 243 examples are figured. If no one can be found to edit and extend the late Dr. Cutts's work, which was brought out in 1849, and has long ago been out of print, Messrs. Parker would be doing a good service in bringing out a reproduction of the old work. Miss Styan's letterpress is not to be compared with that of Dr. Cutts.

*The Practical Art Gallery*, edited by Dr. George Hirth (Grevel & Co.), is an excellent collection of full-page pictures covering a wide range of artistic examples. There are no fewer than one hundred and forty-four plates in the volume before us, with an alphabetical list of artists represented as well as a classified list of contents. We get things so widely different as David's picture of Madame Récamier, a wall painting in Pompeii, a decoration of a ship of Caligula, Dürer's 'Four Evangelists,' and Mr. Sargent's 'Carmenita,' now in the Louvre. Queirolo's group (No. 35) is surely wrongly rendered in English 'Vice Undeceived.' We congratulate Dr. Hirth on his catholicity, and need only say that the praises we have before awarded to his admirable collections are again fully deserved.

#### THE EXHIBITION OF THE GUILD OF HANDICRAFT.

THE Guild has been transplanted from Essex House, Bow, to the ancient village of Campden in the Cotswolds, and their present surroundings, to judge by Mr. New's delightful sketches, must be far more congenial to the craftsmen than the neighbourhood of the Mile End Road. Mr. Ashbee hopes for the happiest results from the change, and thinks it "no longer necessary to look to the great towns, least of all to London, as centres of life or light or education." He does not, however, abandon his artistic mission to the West-End, or cease to combat with Quixotic zeal the placid acquiescence in ugliness into which the British public soon relapses if the stimulus of the active reformer be withdrawn. It is, perhaps, from our Puritan ancestors that we inherit an attitude of suspicion or dislike towards beauty as applied to things of common use. Morris did more than any one in his generation to combat this distrust, but, like the imbecile bird in Calverley, it "lingers yet."

In some ways, as we have hinted, Mr. Ashbee champions the cause of the beautiful with more zeal than discretion. He cannot expect the mere uneducated Londoner to leap the chasm that divides certain objects exhibited at the Woodbury Gallery as a soup tureen and a side-board from the shapes associated by centuries of tradition with these names. But his dishes and dish covers, certain salt cellars sparingly bejewelled, and claret jugs of Powell glass mounted in silver are both charming in design and models of simplicity and utility. It had never occurred to any one before that a dish cover, any more than a glass shade, could be a thing of beauty; here, at least, the invention of a new type is almost a proof of genius. Of the more ornamental silver, the tall cups and goblets, enriched with gems, are designed with a charming invention and loving care for the beauty of the material.

It is in the white metals that the work of the Guild is seen at its best. Little of brass or copper is shown, perhaps because repoussé work in these metals has become hackneyed in recent years, and many a village besides Campden resounds with the hammer of the coppersmith. Silver is the metal chiefly used in the Guild's jewellery, though exquisite work in gold is also to be seen; certain pale gold chains and a golden squirrel holding a nut of pearl in a pale green bower of leaves are things to remember. The jewellery throughout is original and seldom fantastic; a fine sense of colour is shown, and

stones are chosen, with a total disregard of fashion, because they are beautiful in themselves or in combination with silver. Enamel, too, which rarely in modern work looks well with gold, blends perfectly with silver, and is used for many purposes; green and blue are the favourite colours, but purple and crimson in a multitude of rich, deep shades are also used.

For furniture there is not much space, but most of what is shown is good. An oak card-table, a writing cabinet in hollyhock and ebony, designed by Mr. Ashbee, and a mahogany secretaire, designed by Mr. Pymont, may be especially signalled out for praise. The last named is good enough in construction and finish to hold its own with any of the much-vaunted work of the eighteenth-century cabinet-makers. There are few cases here in which utility and comfort are sacrificed to eccentricity in colour and shape; indeed, the wildest vagaries of the Guild of Handicraft, or any other English cabinet-makers whose work we have seen, are patterns of sobriety and good taste as compared with the nightmare freaks of the "modern style" that are exhibited in German "secessionist" galleries.

The Guild has recently devoted much of its energy to the printing and binding of books, and specimens of the Essex House Press are now on view, printed both in Mr. Ashbee's new type and in the dignified eighteenth-century fount which many visitors may prefer to its successor. Most of the books are illustrated with woodcuts, of which proofs, with many of the original designs, are hung on the walls. Of these Mr. Strang's fine decorations for the 'Praise of Folie' are the most distinguished; the same artist has found a congenial subject in 'Tam o' Shanter.' The practice of colouring by hand the frontispieces of the vellum series is open to objection; to our mind the sparing use of red and blue in the printing, and, at the most, the gold-leaf initial on the first page, are all of colour that the book can need. Mr. Sturge Moore contributes a good cut, which, happily, no one could ever dream of colouring, to Penn's 'Fruits of Solitude.' There are several woodcuts by Mr. Reginald Savage, whom we like best when he is himself, and not, as in 'Venus and Adonis,' the copyist of certain mannerisms in drawing the nude, certain conventions in rock structure, which only Mr. Ricketts, their inventor, can invest with charm. Some proofs on vellum, with woodcuts designed by Mr. Ashbee himself, give a foretaste of the most ambitious work that the Press has undertaken, the Prayer Book of King Edward VII. Much of the binding is of a high order of excellence, but so much good work is done nowadays that it is difficult, from mere inspection of the covers in a glass case, to say that the Guild binders have discovered a more excellent way.

The exhibition altogether is one of great merit and charm, and nobody who cares for decorative art and handicraft can leave it without appreciating the versatility and inventiveness of the Guild craftsmen, above all of their chief inspirer, Mr. Ashbee.

#### HENRY SYER CUMING.

By the death of Mr. H. S. Cuming, F.S.A.Scot., at an advanced age, on the 7th inst., archaeology has lost a devoted and prominent supporter. Mr. Cuming was the son of Richard Cuming, an antiquary of considerable repute and collector of relics, especially old articles relating to the metropolis and its vicinity. The tastes of the father appear to have been inherited in a strong degree by the son, for we find the late Mr. H. S. Cuming's name among the members of the British Archaeological Association from the year 1844, when he was quite a young man, down to the present year, where he is included among the vice-presidents. In 1856 he became secretary of that society, and edited the *Journal* for

several years. In connexion with the Association he was the contemporary of many of the best-known antiquaries of the day—the late J. Robinson Planché, C. Roach Smith, Thos. J. Pettigrew, Sir J. Gardner Wilkinson, Dr. Samuel Birch, W. Henry Black, Geo. Godwin, Sir Fortunatus Dwaris, J. O. Halliwell-Phillipps, W. Harrison Ainsworth, the Rev. Thomas Hugo, and many other prominent archaeologists now, alas! no more among us. Surrounded by such associates, Cuming could not but follow their leanings, and he began at an early age to form collections of antiquities and acquire an extensive library of antiquarian literature, which proved for him a fascinating and all-absorbing pursuit during the whole of his long life. His house in Kennington Park Road was dedicated in the main to the purposes of a private museum, where he stored the choicest specimens from the Leverian and other collections, a considerable series of coins, quantities of fictilia, ceramic ware, flint implements, metal objects, prehistoric remains, and the miscellanea which came to hand from the most productive excavations that took place in and around London. His collections were not alone devoted to the things above mentioned, but also comprised a large variety of objects, such as toys, engravings, and numerous things illustrative of the manners and customs of all ages, almost down to the close of the last century. All these were carefully arranged, classified, and exhaustively labelled, thus forming a thoroughly educational series of the greatest value to the student of bygone times. Cuming's knowledge of antiquities was unusually thorough and accurate; he freely imparted information and the kindest assistance to those who were attracted to him by his world-wide reputation, and he was eminently qualified to teach the subjects which he had made so entirely his own. It is hoped and believed that the collection he had formed will not be dispersed; and whether it eventually finds a public resting-place in Kennington or, as some would prefer, in the more congenial atmosphere of the British Museum, it will testify alike to the untiring ardour and discriminating taste of the man. Besides all this collecting he found time to write numberless articles on many interesting relics acquired by himself or others, and the *Journal* of the British Archaeological Association has been enriched for nearly sixty years with an immense number of valuable monographs on the æsthetic antiquities of Britain, carefully and artistically illustrated by his pen, and contrasted with objects of cognate origin found in our islands.

#### Fine-Art Society.

THE receiving day for pictures intended for the forthcoming exhibition of the New English Art Club at the Dudley Gallery, Piccadilly, is fixed for Monday, November 3rd, and the jury list consists of the following names: Francis Bate, P. Wilson Steer, Prof. Brown, Henry Tonks, Will Rothenstein, David Muirhead, Charles W. Furze, Walter W. Russell, James L. Henry, Alfred W. Rich, Bernhard Sickert, Roger E. Fry, and William Orpen. It will be necessary for non-members of the Club to procure the written invitation of two members to submit not more than two works to the jury.

MR. EDWARD FREEMAN has now on view at the Modern Gallery, in Bond Street, 'Landscapes and Flowers,' by Mr. Percy Heard; 'Queensland,' by Mr. R. J. Randall; and 'Seascapes,' by Mr. John Fraser.

MESSRS. PHILLIPS BROTHERS open their autumn season very shortly with an exhibition of water-colours and pastels, entitled 'In Sunny Places.' These are by Mr. Fred Mayor, and form the first collected show of his work. At the same time, and in the same room, there will be an exhibition of sculpture by Mr. Albert

Toft. A novelty in arrangement is that the pictures will be grouped among the statuettes, as they would be in an ordinary private house.

M. CHARTRAN has received from M. Chaumié, the French Minister of Public Instruction, an order for a vast panel representing the ceremony of the centenary of Victor Hugo at the Pantheon. The picture, of which the central feature will be the coronation of the bust of the poet, will be placed in the "Galerie Historique" of the Palais de Versailles.

The late James Tissot has bequeathed to the Louvre the set of four pictures illustrating 'L'Enfant Prodigue' which he contributed to the Salon of 1883: 'Le Départ,' 'Aux Pays Lointains,' 'Le Retour,' and 'Le Veau Gras.' They were engraved by the artist. In the second of the set the artist has produced a most effective picture by introducing Japanese dancers.

The death is announced of the historical painter Karl Otto, in his seventy-second year. He was a pupil of Piloty, and his works are to be found in the various galleries of Germany.

THE Arts and Crafts Society have been awarded special honours at the Turin International Exhibition. The International jury unanimously voted them a special diploma of honour. Their next exhibition of decorative design and handicraft in London will be held at the New Gallery, and will open in the middle of January. The receiving days will be the last three days of December.

THE Hôtel Drouot, Paris, opened its new season this week with the sale of the library of the Château de Celeyran, which belonged to the notorious Humbert family, but the library, like the safe, contained nothing of interest. The sale of the collection of Madame Lelong, widow of Camille Lelong, fixed for December, is already being talked about. It will probably prove to be the most sensational of the Paris season, the collection of objects of art and ancient furniture being valued at several million francs.

The more important "finds" made by the Austrian archaeologists in Ephesus are temporarily lodged for exhibition in the "Tempel" of the Vienna Volksgarten. The latest of these is a rediscovered masterpiece of Greek sculpture which originally stood in the splendid market-place of Ephesus. It represents a boy of two or three years old, sitting upon the ground and holding a duck with his left hand, and is supposed to have been a companion work to the 'Boy with the Goose,' by the sculptor Boëthus of Chalcodon, which was praised by Cicero and Pliny, but is only known through later copies.

## MUSIC

### THE WEEK.

#### CARDIFF MUSICAL FESTIVAL.

AFTER the magnificent singing of the Sheffield choir it was not without some anxiety that we went to Cardiff. Comparisons may be odious, yet at times they are unavoidable. On October 1st 'Elijah' was given in the Yorkshire city, and exactly a week later the Welsh Festival opened with it. The earlier performance was magnificent; in the second there was not such powerful declamation, such massive strength. The choir, however, sang with admirable ensemble and vigour, and the rendering of the whole work was most impressive. The principal vocalists were Madame Ella Russell, Miss Ada Crossley, and Messrs. John Coates and Ffrangcon-Davies. Of three of the artists there is no need to speak;

Mr. J. Coates sang artistically, yet not in sympathetic manner. Dr. Cowen conducted with marked skill. The evening programme included Dr. Cowen's 'Ruth,' a work which has not often been performed since it was produced at Worcester in 1887. The Old Testament story offered the composer many opportunities for showing his skill in picturesque, delicate writing. There is, indeed, much in the work of great charm and good effect. Some of the choruses, however, seem to us out of touch with the pastoral picture, the style of the music and the heavy orchestration not being in keeping with the subject and with the *dramatis personæ*. Then, again, the work is somewhat spun out. With condensation—and only Dr. Cowen himself could undertake such a task—it would greatly gain. The performance was excellent, and once more the choir gave satisfaction. The soloists were Madame Blauvelt, Miss Maggie Davies, Miss Ada Crossley, and Messrs. Ben Davies and David Hughes, who all did justice to their respective parts.

Thursday was in many ways the most remarkable day of the Festival. In the morning was performed César Franck's 'The Beatitudes,' a work which is looked upon by his followers, including such high authorities as M. Vincent d'Indy and M. Guy Ropartz, as his masterpiece. Franck's music is not as yet widely known, while this particular oratorio, with the exception of one performance in 1900 at Glasgow by the Choral Union, had never until now been given in Great Britain. Glory, indeed, accrues to Cardiff not only for selecting the work, but also for the really splendid interpretation of it. Franck commenced the oratorio during the siege of Paris, yet it was not published until 1880, and not produced until 1890, the year of his death, when it was given at Dijon. All great composers have been strongly impressionable, and Franck formed no exception. Here a melodic phrase may recall Gounod, or an orchestral effect Berlioz, while the employment of a 'Redeemer' motive—which occurs in the prologue and at the end of all the sections, when the "Voice of Christ" utters in turn the eight Beatitudes—will naturally be ascribed to Wagnerian influence. To note such things is interesting, for it is only when one perceives how much great composers owe to their predecessors, and how much they are influenced by their contemporaries, that one realizes how strong is their individuality. They assimilate what comes within their reach, but do not copy; they profit by the labours of other men, and are not ashamed of the fact. A composer—we forget his name—once said that he did not study the works of other composers lest he should thereby weaken his original thoughts: an idea which could only be conceived by a fool, or a man whose thoughts were of the weakest. Franck's music is highly emotional; in it may be felt the soul of an earnest man. And just as Wagner was in sympathy with his subject when he wrote 'Parsifal,' so was Franck when he composed 'The Beatitudes.' It may be asked, How do we know that? We do not know, we feel it. The prologue, for tenor solo (Mr. Ben Davies) and chorus, tells of the old expiring world full of horror and woe, and

of the "Voice," strong and clear, which arose. The first section opens with a chorus descriptive of those who never tire in the pursuit of what joys this world can offer, and the ever-busy accompaniment—except for a short middle section—evidently typifies the restless energy of pleasure-seekers. In contrast to it is heard the "Voice of Christ" proclaiming how "Blessed are the poor in spirit," though not in the exact Bible words, seeing that the original French book by Madame Colomb is in verse and the English a translation of it by Mrs. C. M. Bradley. The music is calm and dignified, but a persistent figure in the accompaniment seems to hint at one connected with Satan, representative of evil, which appears later on in the seventh section. When the "Voice" ceases the chorus take up the theme, developing it with breadth and feeling. The structure of the other sections is somewhat similar, ending always with the "Voice," sung by baritone (Mr. Ffrangcon-Davies). We cannot describe each of them in detail, but may call attention to some striking and masterly pages. At the opening of the third Beatitude is heard a most impressive chorus, "Grief o'er all creatures reigns supreme." There is deep feeling in the music, and here we find the composer adding an accompaniment in which there are thematic tones and colours which intensify the sorrowful mood. After the insistence on the subject of grief, the "Voice" music proves particularly soothing, while the "celestial" chorus with which the section ends, if not strikingly original, is exceedingly smooth and of calming effect. The same may be said of the chorus at the close of the fifth section.

There is some very original music in No. 6. The plaintive prayers of the heathen women to their gods and those of the Jewish women to Jehovah are followed by an episode: four Pharisees boast of their righteousness and of their hope "in heav'n to shine." The contrast between these and the preceding strains is as curious as it is clever. This Pharisee music, for two tenors and two basses, was particularly well rendered by Messrs. David Hughes, Ben Davies, Ivor Foster, and Gwilym Richards.

We are tempted to linger over a work full of interest, strong not only in conception, but also in workmanship. While, however, describing, or rather trying to describe it, we feel like all writers similarly engaged—namely, that the best of words give but a weak idea of the spirit and essence of a great musical work. Let us, then, merely say that 'The Beatitudes' ought to be heard in London at the earliest opportunity; that it has been unduly neglected; and that a grand rendering of it would produce an overwhelming effect. The performance at Cardiff was not perfect; another rehearsal with choir and orchestra—for the music is difficult—would have added one or two finishing touches which were wanting. But, taken as a whole, it reflected the highest credit on all concerned. The choir sang with wonderful energy and fervour. The soloists, besides those named, were Miss Maggie Davies, Miss Muriel Foster, Miss Maggie Lewis, and Mr. Harry Miller. Dr. Cowen conducted admirably. It was altogether a memorable performance.

Thursday evening's programme com-



menaced with the Overture and Second and Third Acts of 'The Flying Dutchman,' and concluded with Beethoven's 'Eroica.' When Wagner wrote his opera he had not broken away from old forms, or even florid cadenzas, so that the acts named make very good concert music. The performance was praiseworthy. The three principal vocalists were Madame Ella Russell and Messrs. Ben Davies and Ffrangcon-Davies, all of whom achieved great success. The spinning-wheel chorus was brightly rendered by the ladies of the choir, while the tenors and basses in Act III. were not lacking in energy. Of the 'Eroica' it will suffice to say that it was played with all due dignity.

On Friday Rossini's 'Stabat Mater' headed the programme. Of Beethoven's last quartets the Italian composer once said that in them there were sublime moments, but tedious quarters-of-an-hour; in his own work one might find solemn moments, but secular quarters-of-an-hour. After hearing recently Dvorák's 'Stabat Mater,' the earlier setting sounds frivolous; the words are mostly used as mere pegs for the music. Madame Lillian Blauvelt's clear voice was heard to good effect in the "Inflamatus," while in the "Quis est Homo" duet she and Miss Ada Crossley both sang with charm and refinement. Mr. John Coates and Mr. David Hughes (an excellent artist) were both successful. The second part of the programme included Schumann's Piano Concerto, of which Mr. Mark Hambourg gave a vigorous rendering, and so pleased the audience that they claimed and obtained an encore piece, Chopin's Ballade in A flat. Madame Blauvelt sang the mad scene from Thomas's 'Hamlet' in brilliant style; her success was great, but she declined the encore. The concert ended with Dr. Elgar's 'Cockaigne' Overture.

Friday evening was devoted to Saint-Saëns's 'Samson and Delilah,' of which a really splendid performance was given. The production of 'The Beatitudes' won for Cardiff the notice of the musical world: the rendering of the choral music a reputation which the city will be zealous to maintain. We have singled out 'Samson' as the best of many fine performances. The solo singing was also remarkably good. Miss Muriel Foster in the Delilah music displayed striking dramatic power—of late she has been winning legitimate successes, on this evening she surpassed herself. Mr. Ben Davies (Samson) was in fine voice, and sang his best, while Mr. Ffrangcon-Davies made the most of his part as High Priest of Dagon. These three artists in the Second Act had the whole field to themselves, and were evidently on their mettle.

On Saturday morning Gluck's 'Orpheus,' with minor cuts, occupied the first part of the programme, the solo music being well rendered by the Misses Muriel Foster, Maggie Davies, and Maggie Purvis. The prominence given to operatic music in the Cardiff scheme is rather curious. Some works suffer more than others apart from the stage, most of all the 'Orpheus.' It was, therefore, not a wise choice, and, with the exception of "Che farò," created little enthusiasm. Part the second commenced with two Tone Pictures by Mr. Arthur

Hervey. The one, 'On the Heights,' described as "a meditation among the hills," is based upon two expressive themes. The principal one is most refined, and after the music has been worked up to a climax and then softened down—murmured by muted strings as a *coda*—it creates a true feeling of rest. The other, 'On the March,' is bright and joyous; melody and rhythm seem to vie with each other in sustaining interest. The two pieces are unassuming, yet highly effective; cleverly written, yet never pedantic; and scored with true taste and refinement. They were delightfully rendered by the orchestra under the direction of the composer, who at the close was recalled three times. These Tone Pictures ought soon to make their way to London; Mr. H. J. Wood has no doubt made a note of them. The Tchaikowsky 'Pathétique' may be hackneyed in London without being so at Cardiff; anyhow, the performance was admirable, and, though it came at the end of a long programme, was listened to with rapt attention.

Berlioz's 'Faust' was performed at the final concert on Saturday evening. On the first day, in spite of 'Elijah' being announced, there were many vacant seats, but at succeeding concerts there was a marked improvement in the attendance; on the last evening many were unable to gain admittance. 'Faust,' with Madame Ella Russell and Messrs. Ben Davies, Ffrangcon-Davies, and Ivor Foster as soloists, need not detain us. The 'Marche Hongroise' was followed by frantic applause, and Dr. Cowen, recognizing the just compliment to the splendid body of instrumentalists under the able leadership of Mr. W. Frye Parker, repeated it. The chorus-masters, Messrs. T. E. Aylward and J. E. Deacon and Madame Clara Novello Davies, also the organist, Mr. G. G. Beale, deserve honourable mention. We also wish to acknowledge the great courtesy of the honorary secretaries, Messrs. Gething Lewis and W. A. Morgan.

### Musical Gossip.

A RECITAL was given at Bechstein Hall on Friday evening of last week by Madame Nancy Stevenson, an artist new to London. She has a bright soprano voice, of good compass and quality, but her production is not altogether satisfactory. The freshness of her tones, and her intelligent treatment of Schubert's beautiful song 'Der Hirt auf den Felsen,' went far to compensate for the lack of finish in her vocalization. The clarinet obligato was well played by Mr. G. W. Anderson. Madame Stevenson was less successful with "I sent from Soul," from Madame Lehmann's 'In a Persian Garden,' as her singing was deficient in fire and intensity; but her rendering of the air "Patron das macht der Wind," from Bach's 'Phöbus und Pan,' was neat and spirited, and she sang pieces by Dvorák and Mr. Henschel with taste and expression.

M. KUBELIK gave a violin recital at the Crystal Palace last Saturday afternoon, when the autumn series of concerts commenced. His ample technical skill was displayed with full effect in Ernst's Concerto in F sharp minor, the passages in octaves towards the close of the work being given with marvellous precision. The ease and certainty of the artist's execution were further shown in an Adagio by Mozart, and pieces by St. Lubin and Paganini. M. Kubelik was joined by Herr Wilhelm Backhaus in an interesting and attractive performance of Grieg's

romantic Sonata in c minor for violin and piano. For his solos the pianist selected pieces by Liszt and Chopin, and played them with care and earnestness.

At his chamber concert at the Salle Erard last Tuesday evening Mr. Thomas F. Dunhill brought forward several compositions from his own pen. The most effective of these was a Quintet in F minor for strings and horn, which contains an Allegro of energetic character, an Andantino which shows the influence of Brahms and is to some extent in minuet form, and a Finale with strongly defined rhythms and frequent changes of mood. The work is restless, clever, and not lacking in melody. It was well played by the Grimson Quartet and Mr. Hale Hambleton, to whom was assigned the horn part. Mr. Dunhill's Sixteen Variations for Pianoforte on an Original Theme in E flat minor gave plenty of opportunities to Miss Adela Verne for exhibiting her fine technique; they are, however, uninteresting. Nor are the same composer's 'Songs of Vagabondia,' four in number, attractive from the melodic standpoint, though the accompaniments are admirably laid out. These pieces were agreeably rendered by Mr. J. Campbell McInnes.

MADAME ALICE GOMEZ, who is about to revisit India, her native land, gave a "farewell" concert at the newly decorated St. James's Hall on Wednesday afternoon. Her vocal pieces comprised the page's song, "Que fais-tu," from Gounod's 'Roméo et Juliette,' and tasteful ditties by Miss Alma Goetz and Mr. G. H. Clutsam, which she interpreted in her usual agreeable manner. Madame Gomez also took part with Miss Louise Dale and Mr. Ben Davies in a rendering of the trio "Parlar non vuoi," from 'Il Trovatore,' but the voices did not blend well. In addition to the vocalists already mentioned, Miss Ada Crossley, Madame Hortense Paulsen, Mr. Jack Robertson, and Mr. Denham Price made acceptable contributions to the programme, while violin and pianoforte solos were provided by M. Johannes Wolff and Master Vernon Warner.

HERR FRITZ STEINEBACH has been appointed director of the Cologne Conservatorium and conductor of the Gürzenich concerts, in succession to Dr. Franz Wüllner. He has resigned the post of conductor of the Meininger orchestra, but will, however, visit London with the band next month and direct the performances at St. James's Hall.

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Promenade Concert, 8, Queen's Hall.
TUES.	Promenade Concert, 8, Queen's Hall.
WED.	Promenade Concert, 8, Queen's Hall.
THURS.	M. Foildes's Violoncello Recital, 3.30, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
FRI.	Promenade Concert, 8, Queen's Hall.
SAT.	Mozart Society, 3, Portman Rooms.
—	Symphony Concert, 3, Queen's Hall.
—	M. Kubelik's Violin Recital, 3, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
—	M. Godowsky's Pianoforte Recital, Crystal Palace.

### DRAMA

#### THE WEEK.

COMEDY.—'The Wisdom of Folly,' a Comedy in Three Acts. By Cosmo Hamilton.

MR. HAMILTON's play can only be regarded as a mistake. Though announced as a comedy, it is farce of the most reckless and unfortunately the least exhilarating description. An attempt at characterization is evident, and at the outset we are disposed to expect a picture of manners such as M. Sardou in his second manner supplies in 'Nos Intimes.' But before long an intention to follow in the wake of Oscar Wilde becomes apparent; and in the end the author, burlesquing everything, even to his own method, seems resolved to reign

without dispute

Through all the realms of Nonsense absolute.

Clever fooling, even when mixed with impertinence, has an attraction of its own, and much may be forgiven the man who makes us laugh. Mr. Hamilton's method is, however, cumbrous, and he has hit upon a device which arrests his action as successfully as the remora according to fable arrested that of the East Indiaman. Everything is done thrice over. His heroine, described in the second title as "a fluffy woman," finds herself, by the provisions of a preposterous and malignant will, compelled to secure without delay a second mate or forfeit a comfortable estate. No difficulty should attend the task, since three battered veterans on the retired list of the navy, the army, and the Indian civil service have long been dangling at her heels. Each of these finds that his chance has now arrived, and each makes precisely the same effort to carry off the prize. Once seen this is funny. There is nothing new under the sun, and we once witnessed a similar affair when on a Northern country road three elderly spinsters in an omnibus found themselves neglected by the conductor, who was on the roof having a gossip with the driver. Wishing to descend, reluctant to have to retrace their steps, and having no means of communication with the oblivious attendant, the three in turns, each with the same backward look of protest, sprang off the step, with the result that three figures were left recumbent and equi-distant on the road. This, though unworthy the dignity of the muse of history or her less considered sister the muse of criticism, was, if pathetic, intensely comic. Continuous action of the kind is, of course, inconceivable. This is, however, exactly what Mr. Hamilton supplies, with the result that his piece, though brightly, or rather smartly, written, becomes insufferable. Each of his wooers has banished, as he holds, a rival by means extravagant even in farce. Each at the bidding of the heroine goes to fetch a special licence and a ring; and if a younger and more astute competitor, a lawyer, carries off the prize, it is only because he has been beforehand in securing these necessities, and is treated by the lady on the principle of first come first served. It is probable that Mr. Hamilton will do better hereafter. Unequalled in the display of female irresponsibility, Miss Gertrude Kingston made the heroine genuinely comic for a while. Mr. Charles Groves, Mr. J. H. Brewer, and Mr. Holman Clark assigned comic physiognomies to the veterans, and would, had a chance been afforded them, have carried the piece into success. Like Prince Hal, however, the three had a "damnable iteration," and nothing they could do would lighten the burden of the audience.

**Dramatic Gossip.**

'THE IRON DUKE,' a one-act play of Mr. Walter Frith, which constitutes the curtain-raiser at the Comedy, is a slight but agreeable piece, showing an interview between the Duke of Wellington and an Eton schoolboy who is a trespasser in the grounds at Walmer. Mr. Charles Cartwright gave a clever presentation of the Duke. The piece was well played, and in a season when opening pieces were of any account might be heard of again.

'THE ADMIRABLE CRICHTON' is the title of Mr. J. M. Barrie's play forthcoming at the Duke of York's Theatre. The action passes partly in Mayfair and partly on a desert island, and the exponents will include Miss Irene Vanbrugh, Miss Sibyl Carlisle, Miss Muriel Beaumont, Miss Fanny Coleman, and Miss Margaret Fraser, Mr. H. B. Irving, Mr. Gerald Du Maurier, Mr. Henry Kemble, and Mr. Clarence Blakiston. The whole will be produced under the direction of Mr. Dion Boucicault.

MR. MURRAY CARSON will play Captain Kettle and Mr. Mark Kinghorne MacTodd in the forthcoming version of Mr. Hyne's stories at the Adelphi.

THE representation at the Court of the adaptation of Mrs. Humphry Ward's 'Eleanor' has been postponed until the 30th inst.

THE production at the Haymarket of Capt. Marshall's new play has been temporarily postponed.

A NEW play by Mr. Richard Ganthony, the author of 'A Message from Mars,' will be given during the autumn with Miss Ida Molesworth as the heroine.

'A DAUGHTER OF SORROW,' a two-act play by Mr. E. Miller, has been produced at the Haymarket Theatre for purposes of copyright.

AN adaptation of 'Lyre and Lancelot,' by F. Anstey and Mr. F. Kinsey Peile, will be produced by Mr. George Giddens at the Royalty.

It is now definitely announced that Mr. Laurence Housman's Nativity Play 'Bethlehem,' with music by Mr. Joseph Moorat, will be performed in London at the Great Hall of the University of London, on Wednesday, December 17th, and five following nights. The production will be designed and directed by Mr. Gordon Craig. Mr. Martin Shaw will be the musical director. The play will be given to subscribers only, no money being taken at the door. The audience will be limited to 300.

'THE LONDON FIREMAN' is the title of a play by Messrs. Arthur Shirley and George Conquest, produced on Monday at the Surrey Theatre with Mr. Conquest as the hero.

'THE TWO SCHOOLS,' an adaptation of 'Les Deux Écoles' of M. Alfred Capus, has been produced at the Madison Square Theatre, New York.

THE performance at the Lessing Theatre, Berlin, of Paul Heyse's drama on the subject of Mary Magdalen was prohibited by the Prefect of Police as an outrage on the susceptibilities of a Christian community. As the result of an appeal to the Judicial Court of Administration the prohibition has been withdrawn, and the drama will consequently be given.

BJÖRNSON's new play, 'Paa Storhove,' will be performed for the first time on November 4th, at the National Theatre in Christiania.

TO CORRESPONDENTS.—A. S.—J. B.—A. S. M.—J. H. R.—G. T. T. B.—H. P. M.—M. G.—received.  
J. P.—Many thanks.  
F. H.—L. & Co.—Too late.

No notice can be taken of anonymous communications.  
Erratum.—P. 488, col. 1, l. 19 from foot, for "declined" read accepted.

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